

IN THIS ISSUE: {WHAT IS THIS THING CALLED JAZZ?—By David Ewen
TRAILING THE MUSIC OF WASHINGTON'S TIME—By Arthur Billings Hunt

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SUPERVIA

SPANISH COLORATURA MEZZO SOPRANO



LEONORA CORONA'S
contract has been extended this season at the Metropolitan Opera. She has been heard in a number of performances of *Aida*, *Gioconda* and *Forza del Destino*, and recently sang at the White House and in Chicago.



PAULE DE LESTANG,
French harpsichordist, who gave an evening of music for Musical Courier guests in the Paris studio of Irving Scherker on January 24. (Photo by Blanc et Demilly, Lyon)



MUSICAL INDIANS
will take part in a benefit Indian musical recital at the John Golden Theatre, New York, the latter part of February, at which thirty tribes will be represented. The proceeds of the affair will be turned over to the First Sons and Daughters of America Society. (Wide World photo.)



VALENTINA AKSAROVA,
Russian soprano, is appearing with Chaliapin in Amsterdam, Holland, in a short season of opera sponsored by the Russian Opera Company of Paris.



MARY E. DOWNEY,
composer of *Missa Nativitatis*, scored for organ, orchestra, soli and mixed chorus, performed for the first time at St. Patrick's Cathedral, New York City, under the direction of her instructor, Pietro Yon.



JOSE ITURBI
is apparently in the good graces of Teresita Harris, granddaughter of Teresa Carreno and daughter of Richmond Harris of the Baldwin Piano Company artists' department.



FABIEN SEVITZKY and WILL ROGERS
arriving in New York on the SS. Europa, February 9. (Cosmo News Photo)



PADEREWSKI'S AUDIENCE AT MADISON SQUARE GARDEN, NEW YORK, ON FEBRUARY 8,
when the Polish pianist gave a benefit recital for the Musicians' Emergency Aid. The crowd numbered 16,000, the largest assemblage for which Paderewski has ever played.

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Vienna Opera Struggles Bravely for Existence

Abolition of Free Tickets Results in Half Empty Houses but Directors Are Hopeful—Sevitzky a Favorite—Success for American Pianists—Ravel's New Piano Concerto Heard

By PAUL BECHERT

VIENNA.—Every report on the musical life of Vienna must needs begin with an account of what is going on—and not going on—at the Staatsoper. For, in spite of numerous and important concerts, the Vienna Opera is still the very life nerve of Vienna's musical activity. Realizing that, Director Clemens Krauss and his administrative "boss," General Intendant Franz Schneiderhan, are fighting tooth and nail for the continuation and existence of the Staatsoper. It is a desperate fight, but the two men are waging it with such determination that there can be no doubt of their winning out.

PITY THE DEADHEAD

With the State subsidy curtailed by approximately fifty per cent (to a total of about \$550,000 per annum for the two State theatres) and with the paying capacity of the population continually decreasing, Krauss and Schneiderhan looked for a remedy in two directions: one, by cutting expenses as thoroughly as possible; and two, by increasing the receipts. Admission prices were said to be too high, so on January 1, they were materially reduced. The result was not exactly negative, but far from satisfactory. The next step was very wisely, to stop free tickets at the State theatres, notably at the Staatsoper. The new rule is being rigidly enforced, for the present at least. Whereas free tickets were plentiful as peanuts before, they are now a rare and coveted article. Every singer is allowed one or two free seats on nights when he or she appears, and in addition four free tickets a week. Not more. The immediate result is half-empty houses at the Staatsoper. At a recent performance of *Il Ballo in Maschera* there are said to have been only 300 hearers in a house that holds 2,200 or thereabouts.

Empty houses will not make for atmosphere and spirited singing. Thus in turn, performances are decreasing in quality. It is a vicious circle. Yet Schneiderhan is confident. Like Siegfried, he is determined to kill the free-ticket-dragon. And speaking of Siegfried, it is true that the present Ring cycle is excellently attended. With Franz Völcker as the star in the role of Siegmund; with Rode's Wotan; Ursuleac as Sieglinde; Trundt as Brünnhilde; and Clemens Krauss conducting, *Die Walküre* was a real festival performance.

HOW TO IMPROVE

Krauss and Schneiderhan, however, overlook another possibility of increasing receipts. The best recipe is: interesting singers; fine new artists. These are so far missing, and the sole candidate who has appeared, a tenor named Willy Frey, from Hamburg, was a disappointment at his debut. He is not the man to replace Piccaver who was a strong local favorite. Maria Németh, too, has not been replaced as yet. Her farewell appearance, by the way, was the occasion for a memorable ovation. She sang *Donna Anna* in *Don Juan*. It is not a grateful role, but the public gave her a rousing farewell not free from a demonstrative note. Yet Németh left, and if and when she will return, it is impossible to say.

While the Staatsoper languishes, the Volksoper is playing to houses nearing capacity. It is hard to draw conclusions from this fact which has given the lie to all prophets. The sole explanation possible is that the admission prices there are extremely low—though the standard of performances is on an equally low level. The public of the Volksoper is chiefly suburban, and so are the scenery, the singers and the general atmosphere.

BACHAUS DRAWS CAPACITY

With cheap prices and with Bachaus as the particular magnet of the program, the Konzertverein had a capacity audience when this master pianist played Brahms' D minor concerto under Leopold Reichwein. A few days later, Bachaus duplicated his success with his recital before a large audience. Bachaus is today one of Vienna's favorite pianists. Horowitz is more dazzling, Emil von Sauer (who again appeared for one of his innumerable farewell recitals) was of

an historical figure. Bachaus is loved by the students.

AMERICAN PIANISTS

The pianistic avalanche of the month was led by the younger generation. Hardly any of the young pianists is more of an "advance rider" than young Webster Aitken of California. He is by disposition and profession a modernist, and when he plays Mozart, Beethoven (op. 109) or Chopin, he translates them into the atmosphere of our generation. Aitken goes his own way, and with determination. He is "different." Every year that we hear him we find him a stronger individuality and a more mature artist.

Another American, and quite different from Aitken, was Eleanor Spencer. Her

playing is not "offensive" or "different." She follows the ideal of tradition with dignity, seriousness and success.

Walter Rummel, also returned after prolonged absence, proved to be as interesting as always. He is a great personality, and it tells in every note he plays. Rummel is as monumental, even violently powerful, in Beethoven or in his own Wagner arrangements as he is subtle in the lovely coloring of a Bach arrangement of his own. Rummel's success was again great; in fact little short of sensational.

American by association if not by birth is Daniel Ericourt, a young French pianist connected with the Cincinnati Conservatory. The predominant note of his playing is polished elegance, as revealed in Mozart or Mendelssohn, but he has ample power and grandeur for Prokofieff or for Liszt's Totentanz. Ericourt had a signal reception and made us wishful for more.

HEGER CONDUCTS NOVELTIES

In this month of pianists, Paul Wittgenstein came out with the first performance anywhere of Maurice Ravel's new piano concerto, composed for and dedicated to the Viennese one-armed pianist. To Robert Heger fell the distinction of conducting this memorable première, which took place at one

(Continued on page 20)

Paris Enlivened With Much Orchestral Music

Symphonic Novelties Galore—Parisians Dislike Too Long Works—American Organist Appreciated

By IRVING SCHWERKE

PARIS.—Walter Straram, who certainly has one of the best trained orchestras on the continent, inaugurated his annual series of concerts in the Théâtre des Champs-Élysées. The large audience in attendance warmed up well to Handel's *Concerto Grosso No. 7*; Mozart's symphony in G minor; and Strauss' *Death and Transfiguration*.

Straram makes it a point to give his customers something new at each of his concerts. This time it was *Three Sketches*, by the young French composer, Elsa Barraine. As the title suggests, these are a trio of short pieces, revealing much similarity of style. The audition proved more or less interesting, certainly uneventful. Mlle. Barraine has a good orchestral technique, but nevertheless made her pages sound monotonous; too much of the same color, not enough variety, and as yet not the ideational power to make an audience (or even a critic) sit up and take notice.

POURQUOI?

Van Raalte conducted a pair of Pachelbel Orchestra concerts through works of Haydn,

Mozart, Strauss, Purcell, Brahms and Beethoven. The Parisians found him a worthy interpreter. On both occasions Lotte Schöne was the soprano soloist in Mozart, Purcell and Strauss numbers, and was warmly appreciated for the natural charm of her singing.

At his first concert Mr. van Raalte played *Rhapsodie Hellénique*, by Adolphe Cantu, and I know at least one listener who did not feel like thanking him for the gesture. Grecian themes, scales and modes, all worked together in the most tiresome manner. Music full of deceptions and characterized by incoherence, if by anything.

BACK TO THE WOODS

Eugene Bigot, conducting a concert of the Paris Symphony Orchestra, gave the first performance of *In the Forest*, by the French composer, Paul Ladmirault. I do not know how well Ladmirault is known in America, but in these parts he is held in high esteem. The new work is a symphonic poem, "a song of lovers lost in their love, in their ecstasy,"

(Continued on page 15)

Molinari Returns to Lead Philadelphia Orchestra Series

First Set of Three Programs Given—Cremona Quartet and Kathryn Boyer Heard

PHILADELPHIA.—Bernardino Molinari returned to Philadelphia to conduct the Philadelphia Orchestra for three weeks, beginning with the concerts of February 12, 13, and 15, with the following program: Spring, from concerto of *The Seasons* for strings, cembalo and organ, by Vivaldi (transcribed by Mr. Molinari); symphony No. 2, in D major by Brahms; Debussy's *Nuages et Fêtes*; and *The Pines of Rome*, by Respighi.

As always when a new conductor leads the orchestra, it takes some little time for adjustment, consequently it was not until the second half of the program that Mr. Molinari achieved his greatest success. All the numbers, however, were well done, the last two movements of the symphony being particularly fine. The delicacy and piquancy of the third was splendidly brought out, while the last was a *tour de force* of brilliance.

Nuages et Fêtes was excellently read and played; and Mr. Molinari's interpretation of the *Pines of Rome* was outstanding. The audience was extremely enthusiastic, recalling Mr. Molinari many times.

KATHRYN BOYER

Kathryn Boyer, contralto, pupil of Luigi Boccelli, gave her debut recital, February 3,

in the ballroom of the Rittenhouse Hotel. She displayed vocal and dramatic ability in the aria from *Saint-Saëns' Samson* and *Delilah* and numbers by Giordani, Schumann, Burleigh and others. William Crawford was at the piano. The artists who assisted were Harry Ditzler, pianist, and William Crawford Faust, baritone.

CREMONA STRING QUARTET GIVES SECOND SUBSCRIPTION CONCERT

The second subscription concert of the Cremona String Quartet was given before an enthusiastic audience in the Plays and Players Club. The members of the ensemble are Schima Kaufman and Louis Gesensway, violins; William Greenberg, viola; and Frank Miller, cello. All are from the ranks of the Philadelphia Orchestra. Their program was made up of three works, two heard for the first time in Philadelphia—a transcription of the Bach E-flat prelude by the quartet's second violinist; *Paysages* (Ernest Bloch), subtitled *North, Alpestré, and Tongabato*; and the Beethoven quartet in G (op. 18, No. 2). The players showed an admirable unity of both the mechanical and interpretative phases of their art.

M. M. C.

Respighi to Conduct Première of Own Work Here

Ottorino Respighi sails for America on March 1 to act as guest conductor of the New York Philharmonic for the week beginning March 14. On March 16, at Carnegie Hall, New York, he will direct the world première of his latest work, *Maria Egiziaca*, for the benefit of the Orchestra Pension Fund. The cast for the new piece, which Respighi calls "A Mystery—a Triptych for Concert in Three Episodes," is: Maria, Charlotte Boerner; The Pilgrim and Zosimo, Nelson Eddy; The Sailor and The Leper, Alfredo Tedesco; A Mate, The Blind Woman and The Angel's Voice, Helen Gleason; and Another Mate and The Beggar, Myrtle Leonard. The stage manager is Armando Agnini; costume designs by Nicola Benois. The scenic production will be by Lillian Gaertner Palmedo, under the supervision of Joseph Urban. Following its New York première, *Maria Egiziaca* is to have its first European performance at the Augusteum, Rome, under Bernardino Molinari.

No Summer Season for Covent Garden Opera

LONDON.—The usual summer season of the Covent Garden Opera Syndicate has been abandoned for this year, and in place of it there may be production of opera in English next autumn. Prevailing economic conditions forced the suspension, for the annual brilliant productions at Covent Garden employed many well known foreign artists and it is not felt that the money expended for their fees should at present be exported from England. Furthermore, the regular government subsidy allotted to the Covent Garden Opera has been withdrawn. S.

New Bill Would Protect Instrumental Musicians

WASHINGTON, D. C.—A bill has been passed by the House to place instrumental musicians under the contract labor provisions of the immigration law. The purpose of the move is to protect American instrumental musicians from competition of aliens now admitted to the United States as "professional artists," exempt from the contract labor law. H.

New York Orchestra Incorporated

The New York Orchestra, newly organized in New York, and which is under the leadership of Modest Altschuler, was incorporated last week. Rehearsals have been under way for the past eight weeks, preparatory to the orchestra's appearance at Carnegie Hall late in March or early in April. The orchestra numbers eighty-eight musicians.

D'Albert's Seventh Divorce

RIGA.—The courts of this city, after a trial conducted behind closed doors, have granted Eugen d'Albert, composer-pianist, a divorce from Mme. Hilde d'Albert, née Fels. It was d'Albert's seventh matrimonial experiment, and an eighth one is said to loom on the horizon. P.

Rosette Anday Marries Baron

Rosette Anday and Baron Egon Ernst von Ketschendorf were married at St. Thomas Church, New York, February 17. A wedding breakfast followed at the Hotel St. Moritz.

Farrar Retires

Geraldine Farrar announced over the air last Sunday that she has retired permanently from the concert stage and hereafter will confine her singing to the radio.

Tokatyan Cancels Recital

Armand Tokatyan's continued illness compelled him to cancel his New York recital at Carnegie Hall on February 15.

WHAT IS THIS THING CALLED JAZZ?

By DAVID EWEN

LET us begin, following the custom of true academicians, by defining our terms. What do we mean by jazz? It is music, to be sure—or, at least, this must be our basic assumption if we are to progress beyond the third line.

But the fact that it is different from all other music in our past experience, makes further definition imperative. Perhaps a glance in the direction of its structure will give us our answer. Jazz consists of syncopation, the "break," the "blue-note," poly-rhythm and jazz-rhythm, ingredients which when scrambled together produce the hash that jazz is. But syncopation has ever been a favorite toy of the masters. Bach's organ works are so replete with syncopated beats that more than one facetious wag has called him, and not Irving Berlin, the first of our jazz composers. The "blue-note," when translated into the language of the musical textbook, becomes a diminished-third, certainly not an infrequent interval in music. The "break"—the leading up to a thunderous climax and then suddenly cutting off short—is also not an infrequent implement of the classicists with which to gain a breath-taking effect. Poly-rhythm, you will find in Brahms and in the sixteenth century part-time music sung during Elizabeth's reign over England; and jazz-rhythms are strangely reminiscent of primitive Africa.

A glance at the structure of jazz, therefore, does not seem to bring us any nearer our goal. If anything, it brings us further away by hinting that jazz is not different from, but on the contrary, very much like other music. And yet, as we listen to excellent jazz (to the St. Louis Blues, for example) and to excellent classical music (take your choice from the songs of Schubert, Schumann, Hugo Wolf as the laboratory cases) you become more and more seriously convinced that there is a marked difference between the two; Ernest Newman's tinkling aphorism that there is no such classification existing in music as classical music and jazz, and that there exists only good music and bad music, no longer appears to be so extremely sage. There is unmistakably a difference and in that difference, perhaps, can be found the true importance or unimportance of jazz as a force in music.

JAZZ ESSENTIALLY AMERICAN

If, therefore, the difference between jazz and classical music does not lie in technique it must inevitably lie in the "spirit." And here we come to the first important point of our definition. Jazz is not a musical technique; it is a spirit, a mood. I do not understand why so many writers on the subject have failed to see this point. If jazz were but a technique, as so many assert it is, would it not be possible for gifted European composers to create it as effectively as Americans? One has but to recall the dismal failure of such works as Krenak's Jonny Spielt Auf, of Ravel's second movement in his violin-sonata (utilizing the "blues") and Stravinsky's anemic and bloodless Ragtime to see that the composition of jazz is far beyond the touch of even such consummate technicians. Jazz is a spirit expressed in music, a spirit peculiar to America and whereby Americans will recognize something of themselves.

Something of the nervousness, the inexhaustible energy and yet the fat smugness of American life have been caught in jazz and found expression there. It voices too the reckless abandon, the passionate impetuosity, the savage strength of the Negro. Also the placid smugness of the Nordic. The *elan* and the tempo of American life. And this nervousness and energy, this passion and abandon are expressed sometimes naively, sometimes prosaically, (but always effectively) in the ecstatic, almost demoniacal happiness, and in the soft, crooning sorrow so characteristic of the Negro Spiritual, from which jazz has sprung. This is jazz—the common denominator which underlies America and Americans.

BEGINNINGS OF JAZZ

Jazz! Who concocted that volcanic word which so adequately titles this vigorous music? Every writer of music has his own favorite theory. Paul Whiteman sees in the word the diminution of the name "Jasbo" Brown, a negro jazz player of former days. Sousa thinks it was derived from the par-

THE Musical Courier publishes this article not because it expresses anything new not already said and written about jazz, but because the author makes an excellent compendium of familiar facts and pens a spirited defense of a style of music consistently under fire from many serious thinkers. If young America really regards jazz as its typical method of musical utterance, then young America should be permitted to have its day in the polemical court. Those interested in the history of jazz may find useful material in the books on the subject by Paul Whiteman and the late Harry O. Osgood, former member of the Musical Courier staff.—THE EDITOR.

lance of the vaudeville stage, where, at the conclusion of the bill, the entire cast of players would come out in a grand finale called "jazzbo." To Lafcadio Hearn, jazz is a word in the creole patois of New Orleans, in existence, probably, for fifty years. Vincent Lopez traced the word to Vicksburg, Mississippi, where it existed as a corruption of the name Charles. And on . . . and on . . . the explanations, theories, hypothesis are grouped in a bewildering array. Nevertheless whatever the meaning or the derivation of the word may be (neither of which it seems will ever be adequately revealed)—it is indubitably a colorful name for a colorful music. In sound, spelling and appearance the word is intrinsically "jazzy."

But when we attempt to trace the growth of jazz as a music instead of as a name, we find more light in our blunderings. The earliest songs in which today we might recognize the germs of jazz—if in no other respect than at least in their naïveté—were the popular songs of 1890 when such facetious but tawdry shreds as When You Ain't Got No Money, You Needn't Come Around, and All Coons Look Alike to Me, were in their heyday. It is interesting to glance in the direction of those songs and to perceive what inadequate soil nourished the roots of jazz. The songs have no dexterity of rhythmic play; they consisted merely of an oom-pah, oom-pah beat, with the first and third notes accented giving a somewhat anemic and stereotyped syncopation. These popular songs had little ac-

companied the popular-song rankly sentimental (and musically impossible) like Charles K. Harris' After the Ball and Stern and Marks' My Mother Was a Lady. Let us pass through that period hurriedly, and with stuffed ears, lest we become too discouraged to continue. And let us glide into the period of ragtime (which followed closely in the footsteps of the sentimental ballad, and as a reaction) when America was quivering with the raucous shrieks of cacophonous clarinets and oboes. Technically, the ragtime melody was as primitive as its forerunners. But in one respect was it similar to the jazz of today: in its vibrating spirit, in its gay abandon.



NATHANIEL SHILKRET



GEORGE GERSHWIN



VINCENT LOPEZ



PAUL WHITEMAN

KINGS OF JAZZ

companion to their tawdry and trite melodies; and whatever accompaniment they had consisted of the formalistic "tonic-dominant" chords which one can find in the first pages of any elementary harmony book. In short, the popular song of 1890 was devoid of two vastly important dimensions of music counterpoint and harmony; and in two other dimensions, rhythm and melody, it was deplorably weak.

But the popular song was destined to change constantly. Those facetious attempts

at whimsicality of All Coons Look Alike to Me, followed the popular-song rankly sentimental (and musically impossible) like Charles K. Harris' After the Ball and Stern and Marks' My Mother Was a Lady. Let us pass through that period hurriedly, and with stuffed ears, lest we become too discouraged to continue. And let us glide into the period of ragtime (which followed closely in the footsteps of the sentimental ballad, and as a reaction) when America was quivering with the raucous shrieks of cacophonous clarinets and oboes. Technically, the ragtime melody was as primitive as its forerunners. But in one respect was it similar to the jazz of today: in its vibrating spirit, in its gay abandon.

we have a faint premonition of the complicated rhythms that jazz would introduce.

And with the introduction of the different rhythms, formalistic syncopation gasped its last dying breath in our American music. Ragtime, stiff and artificial with the rigid garb of syncopation, was to emerge into the pliant and flexible mould of jazz.

"INTRODUCING THE BLUES."

It was at this time that the "blues" began to influence jazz—the "blues" which brought to jazz the spirit and even something of the flesh of the Negro Spiritual. For the "blues" is an indisputably Negro music with its wailing, plaintive, crooning notes. One writer saw in the "blues" a raucous attempt on the part of the Negro to drown out all his sorrows in one mad outburst of melody. Certain it is at least that the "blues" contain a queer mixture of sorrow inextricably blending with joy; now pining away with bitterness and now trembling with an orgasmic madness. Harmonically, the "blues" contained one or two innovations. The twelve-bar melody, instead of the usual eight, added a fresh variety to the melodic line; the "blue-note" (an occasional diminished-third injected to give a pathetic twang to the music) colored the harmony; the "break" made music more breath-takingly effective. The three innovations were absorbed by jazz as soon as the "blues" went the way of all flesh and they are now considered the most important tools of modern jazz. Tools with which to express a unique spirit and mood.

But the spirit of the "blues" has given us something infinitely more than mere tools of composition. It gave us one of the most original and colorful songs that America has yet produced—and perhaps one of the best. Technically, the St. Louis Blues, composed by W. C. Handy, is jazz in perfection. But this is something more than a technically perfect song. Pepper and salt are in the music. The ear is hearing a new tongue, expressed for the first time and in a new and attractive idiom. It is a tongue decisive as the lash of a whip. There is blood in this music, the red, hot blood of youth. The impulsive beat of youthful hearts is its rhythm; and the sad and poignant wail of youthful hearts in pain is its melody. The St. Louis Blues was the first song to express the new spirit of abandon, nervousness and fever that is in the air. The St. Louis Blues was the first great jazz song.

One other composition of this period deserves mention, Zez Confrey's Kitten on the Keys. Although now sadly dated, the piece will ever remain interesting because of its technical adroitness. Poly-rhythm makes its first jazz appearance here (as a counterpoint of two different rhythms played at the same time by the right and left hands on the piano), and at once showed us its dynamic effectiveness. Certainly none of the captivating spirit of the St. Louis Blues can be found in Confrey's musical bit, but in the matter of technique—in the variety of rhythms, in the ingenuity of handling a fragmentary theme—Kitten on the Keys clearly revealed what the structure of jazz should be just as St. Louis Blues told us what mood this structure should express.

It is now but a stone's throw to the jazz of 1931. Take the advanced technique of Kitten on the Keys and the seductive mood of the St. Louis Blues and combine them, and you have George Gershwin at his best.

RHAPSODIC REGENERATION

Unfortunately this essay cannot spend time on those ingenious jazz-composers whose works paved the way for George Gershwin. A composer like Irving Berlin (whose Alexander's Ragtime Band inaugurated the era of ragtime), whose melodic invention is extraordinary even though it often leads him straight into the arms of sentimentality and banality; a composer like Jerome Kern, whose inventive talent is rich and varied to mention only two of the more outstanding names—deserve far more mention than a mere cursory byword. However, a brief survey such as this must often do the unforfeitable. We must pass by these pioneers hurriedly—realizing at the same time that they, too, are of importance—and approach the composer who, above all others, was the one to show us that jazz is a vital and vigorous music, a composer who must always be considered as

(Continued on page 30)

NEW YORK CONCERTS

FEBRUARY 9

National Orchestral Association

Leon Barzin led his training ensemble of over one hundred pieces in the fifth concert of the current season he is giving in Carnegie Hall. The program included Beethoven's Coriolanus overture; Bach's piano concerto in D minor; Brahms' third symphony; and Bernard Wagenaar's previously unplayed opus, *Di-tin-tin-to*.

No less an authority than Harold Samuel engaged in the Bach work and the result was a publication of the fine clarity and convincing expressiveness which always are associated with this pianist's elevated art. He gives the humanized spirit of Bach and brings him to the listener's heart as well as to his mind. The player won an immense success.

The Wagenaar work is in four movements: *Cortege*, *Paspy* (*Passepied*), *Pastorale* and *Rondo*. Of the impressionistic genre with the orchestration making much use of the effects so dear to Debussy and Ravel, the music on the whole is piquant, imbued with considerable fancy, sparkle, and effervescence. The composer makes no apologies for the lightness of the moods; they are all attempts—and let it be added, successful ones—at expression of the atmosphere suggested by the titles. *Divertimento* was appreciated by the audience and the composer, from a box, bowed his thanks.

Mr. Barzin, in full command of his youthful players, put delicacy and charm into the performance of the novelty. On the other hand, he caused the orchestra to sound his broad and majestic conceptions in the works by Beethoven and Brahms. Those hearings, done with assured technic, much variety of tone, and elastic phrasing, courted comparison with the achievements of some of the major professional orchestras. Mr. Barzin was left in no doubt as to the pleasure and admiration of his auditors.

Egon Petri That thrice admirable piano master, Egon Petri, who effected a triumphant American debut at Town Hall earlier in the season, made his second appearance there last week and again gave brilliant demonstrations of his powers as an outstanding interpreter and executant on the keyboard.

The latest Petri program comprised Italian Concerto, Bach; transcribed organ prelude and fugue, E flat, Bach-Busoni; six song transcriptions, Schubert-Liszt; and twelve études, op. 25, Chopin.

Petri's art was analyzed fully in the Musical Courier not long ago and it suffices to say on this occasion that he impressed his hearers anew with his scholarly, intellectual and musical grasp; his fine sense of form and style; his subtle command of tone and pedalling; and his superior technical application. He is a pianist of an order all too rare.

The Italian Concerto had a gracious performance, and contrapuntal clearness marked the delivery of Busoni's intensive transcription. The Schubert-Liszt masterpieces revealed a wealth of tonal charm and eloquent meaning. Of the Chopin études, the most

sensational performances were those of the studies in thirds, sixths, and octaves.

Tremendous response came from the listeners and they were regaled with several encores. Petri is repeating in other cities the striking successes he achieved in New York.

Marjorie Peugnet A debut New York recital was offered by this young American mezzo-contralto, at the Barbizon-Plaza.

Miss Peugnet has been singing in many of the European capitals, and returned recently to America.

She presented an ambitious and versatile program: *Divinités du Styx* (Gluck); *O don fatale* (Verdi); *Irish Love Song* (M. R. Lang); a Beethoven group—*Wonne der Wehmut*, *Der treue Johnie*, and *Der Kuss*; three Brahms' *Lieder*—*Auf dem Kirchhofe*, *Mädchenlied*, and *Der Schmied*; three of Wolf—*Das verlassene Mägdlein*, *In dem Schatten meiner Locken*, and *Nimmersatte Liebe*; and two songs by Seneca Pierce—*Leetle Bateese* and *Silence*.

The singer exhibited a voice of rich, warm contralto quality. Especially in the German songs did the artist display her capacity for coloring and interpretation. The auditors were enthusiastic about personable Miss Peugnet and her vocal deeds. There were five encores, bouquets, and floral baskets. Kurt Ruhrseitz helped with well considered accompaniments.

FEBRUARY 10

Rosalind and

Bruce Simonds

At Steinway Hall, Rosalind and Bruce Simonds, the latter a pianist well known in solo appearances, appeared in a recital of music for two pianos, for the benefit of the student aid fund of the American Matthey Association. A capacity audience greeted the performers. The Simonds' presented sonata in B flat major (Clementi); *Barcarolle* (Rachmaninoff); *schërzo* (Daniel Gregory Mason); *Piece in B minor* (Ropartz); *Menuet in Early Romantic Style* (Aurelio Giorni); *Moy Mell* (Bax); *Scotch Cap* (Simonds); and concerto in C minor (Bach); in addition to several encores for which their enthusiasts clamored.

The artists played with artistic technic, spontaneity and poetic feeling.

Catherine Field and

Jerome Rappaport

The regular Wednesday afternoon recital at the Juilliard School was given by Catherine Field, soprano, and Jerome Rappaport, pianist. The program was entirely conservative, and conservatively interpreted. Mr. Rappaport opened with Bach's *Chromatic Fantasy and Fugue* and Schumann's sonata in G minor; and later played a group of Chopin and an encore that was insisted upon by the audience. Miss Field was also called upon for an encore after her singing of Schumann's *Aufträge*, which was charmingly done, as were several other songs by Schumann and two by Schubert. She was not quite so successful in works by Handel, Pergolesi, Campa and Mozart, the texture of her voice being, apparently, better suited to the gay and pleasing than to the heroic or the classic coloratura.

Mr. Rappaport was most successful with the Schumann sonata, brilliantly done and with much feeling and equality of tonal values.

The accompanist for Miss Field was Ethel Flentye.

Alton Jones After tonight's concert at Town Hall there can be no question about Alton Jones' stature among American pianists. The sort of musical intelligence and established technic which this pianist brought forward in his essay of a difficult program place him in the foremost rank of native keyboard instrumentalists. For his annual recital Mr. Jones offered the following program:

Fugue in G minor (Frescobaldi-Bartók); *Gigue in B flat minor* (Carl Heinrich Graun, 1701-1759); *Siciliano* (Bach-Hugues); sonata in F sharp minor, op. 11 (Schumann); preludes in E flat minor and C sharp minor, op. 11, Nos. 10 and 14 (Scriabin); *Zapateado* (Turina); preludes in B flat major, op. 23, No. 2, and G sharp minor, op. 32, No. 12 (Rachmaninoff); and *Islamey Fantasy* (Balakireff). More than a half-dozen encores were added to appease a large, enthusiastic audience which refused to leave the hall at the conclusion of the printed list.

The Graun and Frescobaldi-Bartók works

were given first presentations in New York. In the latter, Jones conveyed with deftness and accuracy the intricate weavings of the contrapuntal web, perfecting a tone of fine singing quality and full rotundity. The Graun *Gigue* is gay, rich-blooded and spontaneous, and the pianist missed none of its engaging qualities.

It was in the Schumann work though, that Alton Jones displayed his best mastery. His interpretation was remarkable by reason of his always incisive and elastic touch, expert digital and pedal articulation, and a warm conception in keeping with the poesy of Schumann's dark hued romanticism. That this is no simple problem is made doubly apparent by the natural unevenness and sometimes prosaic tendencies of the composer in what is by no means his most economical and expressive work.

The shorter pieces were published with remarkable security, both as to technic and interpretation.

FEBRUARY 11

Philharmonic Orchestra

Two-thirds of this evening's Philharmonic concert was devoted to the publication of Mahler's fifth symphony by Bruno Walter and the orchestra. The other third offered Schubert's *Unfinished Symphony*.

Although Mr. Walter led his forces in a manner fully to display his devotion to the Mahler work, this reviewer's enthusiasm for the "neglected orchestral masterpiece" (as Mahler worshippers defined the fifth symphony) remained undiminished. It still seems to him trite in spots, uninspired throughout, and much too long. Altogether, a futile monument of ambition, earnest intention, and considerable skill in orchestration.

The opus was played previously in New York by Mengelberg in 1927.

Bruno Walter did his best for the Mahler pages and also gave an extraordinarily fine conception of the *Unfinished Symphony*. Applause for the latter as a composition had a much heartier ring than the approbation which followed the Mahler opus.

Muriel Kerr

In the Town Hall this evening there was the renewed enjoyment of hearing Muriel Kerr, pianist, in her annual New York recital. Her presentations were Bach's *Chaconne* (arranged by Busoni); a group by Mendelssohn, (*Charakterstücke*, *Leicht und Luftig*, *Song Without Words* and *schërzo* from *Midsummer Night's Dream*, in an arrangement by Ernest Hutcheson); *Fantasia* op. 17, Schumann; *The Night Winds* and *Scherzo*, op. 6, Griffes; and, in conclusion, *Desir* and sonata in F sharp, No. 4, Scriabin.

Miss Kerr continues in her progress and revealed marked development in musicianship since last season. The *Chaconne* was interpreted with power, understanding and brilliance. The Mendelssohn music was set forth dexterously and with fleet technic; while in the Schumann *Fantasia* the pianist was highly successful in her sketching of the many changing moods of the composer, and especially his romantic ardor. The Griffes pieces were brilliantly performed and enthusiastically received.

Miss Kerr was tendered volleys of plaudits and her audience recalled her again and again to the platform.

FEBRUARY 12

Julian De Gray

A concert was given at Town Hall tonight by Julian de Gray, pianist, present head of the piano department of the University of Miami in Florida and accompanist of Columbia University Glee Club in his college days. His program listed prelude and fugue in G minor, Bach; sonata, Stravinsky; sonata, op. 81a, Beethoven; *Valses nobles et sentimentales*, Ravel; and eight études, Chopin. After the performance of this printed list, the artist responded to the manifested approval of his near-capacity house, by playing several encores.

Florence Austral

Opera artists, especially Wagnerian specialists, are not always successful in recitals, but Florence Austral again convinced a Carnegie Hall audience that she is as much at home in Brahms and Schubert *Lieder* as in the great scenes of the opera masters. Possessing beyond question one of the most distinctive voices of the present day, Miss Austral offered a compelling program to illustrate her versatility. Five *Lieder* by Brahms, four by Richard Strauss, brought out the singularly rich, luscious tones of the soprano.

The numbers *Wie Melodien zieht es Mir*, *Der Tod das ist die Kühle Nacht*, the *Zigunerlieder*, were delivered with telling effect, each word of the text being transparently and feelingly enunciated. As an encore for her stunning presentation of the Brahms

CHOSEN TO PLAY WITH ORCHESTRA



DALIES FRANTZ,

pianist, for five years a pupil of Guy Maier in Ann Arbor, was unanimously voted an appearance with the Detroit Symphony Orchestra by a committee of twenty-five pianists and teachers of Michigan. He will appear at Orchestra Hall on February 20 in the Liszt E flat concerto.

group Miss Austral offered the *Valkyries' Cry* from *Die Walküre*, always one of the artist's most thrilling numbers. With equal facility, Miss Austral sang the Strauss group, including *Traum durch die Dämmerung*, *Wie sollten wir geheim sie Halten*, *Wiegenlied*, and the stirring *Kling*.

In the concluding group Miss Austral displayed her command of English diction, in easy, effortless clarity which provided an example for the many young singers present.

As assisting artist, Miss Austral had the distinguished services of John Amadio, flutist—in private life, the husband of the soprano. Amadio played the Bach sonata, No. 5, the finale from Mozart's *Flute concerto* in D, and other pieces, with such beauty of tone and grace, that he was recalled a number of times. Nils Nelson was the pianist for both soloists.

FEBRUARY 13

Intimate Concerts for Young People

Haydn, Schubert, Beethoven and Ravel were set before a large audience of young people at the Barbizon-Plaza, by the Musical Art Quartet at the third of its series of concerts arranged for the juveniles. One wonders what their impressions were as they listened to Haydn's quartet in D major, played with delicacy and grace by the quartet; to excerpts of Schubert and Beethoven; to the shimmering movements from Ravel's quartet in F. The performance was completely artistic; the tone of the players perfectly balanced; the program carefully chosen.

Would not a few explanatory words about the composers and their works have helped the youngsters and sent them off on a pleasurable musical journey? Of course, they knew they were there to think it all very fine—and so it was—but it would have been so much cheerier if someone had played guide.

Stanley Hummel A Town Hall audience of fair proportions heard Stanley Hummel's piano matinee. He had been heard in this metropolis before, but the present concert marked his first local appearance as a lone recitalist.

The young artist's program was drawn mainly from the classics: the Tausig ar-

(Continued on page 14)

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of ZIEGLER for fetching to realization Ives' portraiture of the Alcott family, I am at a loss to say."
—Winthrop P. Tryon in the Christian Science Monitor.



Mr. Ziegler will teach at
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MAX LORENZ

HELDEN TENOR
Metropolitan Opera House, New York
Staats Oper, Dresden

Opera Repetitions Attract Large Metropolitan Throngs

The Barber, Donna Juanita, Tales of Hoffmann, Tannhäuser, Simon Boccanegra, Hänsel and Gretel with Pagliacci, and Faust Comprise the Schedule of Week

Barber of Seville, February 8

A second seasonal hearing of Rossini's merry masterpiece attracted the usual large and fashionable Monday evening audience. The listeners had not only the pleasure of hearing sparkling music interpreted by an excellent cast, but also the additional advantage of enjoying the smooth and lovely singing of Lily Pons; gazing at her personal attractiveness; and being stimulated by her vivacious and altogether charming enactment of the pert rôle of Rosina. Mme. Pons won special ovations after her delivery of Una voce poco fa, and (in the lesson scene) of the aria Perle de Bresil, David; and Lo, Here the Gentle Lark, Bishop.

Alfio Tedesco gave an acceptable account of himself as Almaviva. De Luca offered his customary presentation as Figaro. Pomilio Malatesta did an excruciatingly funny and highly characterized piece of acting as Bartolo. Ezio Pinza furnished satiric comedy and unctuous vocalism as Basilio. Others in the cast were Henriette Wakefield, Alfred Gandolfi, Giordano Paltrinieri. The baton was in the hands of Vincenzo Bellezza, who occasionally took the singers through too hurried tempos, and frequently permitted the orchestra to overstress its dynamics.

Donna Juanita, February 10

Rollicking and quickly timed, bubbling over with laughs and tunes, Von Suppe's Donna Juanita was repeated once more on Wednesday evening. Jeritza was in gay spirits, (and excellent voice) turned somersaults, asked for Schnapps, indulged in a modest assortment of slang, and kept her audience in a jolly frame of mind. Marek Windheim was her companion in fun as Don Pomponio, skipping about, now to an intriguing tune, now to The Sidewalks of New York, and treating himself and his audience to clever jokes woven to cover a few of the moth holes of the old book.

Rudolf Laubenthal was a vocally fresh and dependable scribe, free and easy in movement. The remainder of the cast, Dorothea Manski, Editha Fleischer, Dorothea Flexer, Hans Clemens, Gustav Schützendorf, and a host of others, including the chorus and ballet, caught the fun of the piece and the fancy of the audience. Artur Bodanzky conducted.

Tales of Hoffmann, February 11

Always welcome as a tuneful event and a colorful spectacle, Offenbach's The Tales of Hoffmann regaled a large Thursday evening audience and won many a wave of warm plaudits, both as an opera and because of its brilliant pictures and verveful performance under the conscientious and well informed baton of Louis Hasselmann.

Lily Pons, a fascinating apparition as Olympia (the mechanical singing doll) did her piquant warbling admirably and delightfully and put much humor into her assumed stiffness and stolidity. Leonora Corona was a luxuriant beauty as the fateful Giulietta and vocalized with rich tone and smooth production. Lucrezia Bori, another portrait of pulchritude, delivered the impassioned measures of Antonia with kindling effect.

Frederick Jagel, graceful and ardent as Hoffmann, knew how to give his measures their required stylistic smoothness and lyrical warmth. Gladys Swarthout was a well formed Nicklausse most pleasing to the eye, and she showed ease and tonal fervor in her handling of the music.

Other rôles were assumed capably by Henriette Wakefield, and Messrs. Didur, Basiola, Rothier, D'Angelo, Cehanovsky, Wolfe, Bada, Altglass, Ananian, Picco. The chorus especially distinguished itself with singing of spirit and finish.

Tannhäuser, February 12

Mme. Maria Jeritza, making her last operatic appearance of the season, appeared as Elizabeth in the Tannhäuser performance which opened the annual afternoon cycle of the Wagner music dramas.

This favorite soprano, who has endeared herself to the public and the critics with her long procession of rôles (always sung and acted with compelling intelligence and art) was in superb estate, and not only presented a lovely picture of the saintly maiden, but also put a wealth of histrionic feeling and deeply moving vocalism into her interpretation. She seemed truly inspired, and the great aria, Dich, theure Halle, never has been heard in New York with more sincerity, meaning, and eloquence than Mme. Jeritza put into the number on this occasion. She moved in exalted artistic regions throughout the performance, and with her fine restraint, correct touch, and convincing detail in song and action, aroused her listeners to every possible demonstration of enthusiasm. They gave her curtain calls galore and at the end of the opera showered her with added evidence of affection and admiration.

Lauritz Melchior was the Tannhäuser, and gave a beautifully sung version, intensified with fiery enactment. He is a magnificent figure as the harassed troubadour and presents him in authentic Wagnerian style, as a gripping blend of passion, poetry, tragedy, and resignation.

Friedrich Schorr contributed his familiar Wolfram; Michael Bohnen was the resonant Landgrave; Gertrude Kappel served as an amplitudinous and somewhat stiff voiced Venus. Editha Fleischer did not always preserve the pitch as the Shepherd. Excellent lesser bits were done by Messrs. Clemens, Gabor, Wolf, and Paltrinieri.

Artur Bodanzky, in one of his most mellow moods, gave an ingratiating account of the orchestral score.

Simon Boccanegra, February 12

Another excellent performance of Simon Boccanegra was given on Friday night with the same cast as on previous occasions, that is: Tibbett as Boccanegra; Martinelli as Gabriele; Pinza as Fiesco; Maria Mueller as Amelia; and Frigerio as Paolo.

Mr. Tibbett gave a superb characterization of the regal Doge. It has been remarked that this work was revived for Mr. Tibbett but whether that is true or not, certain it is that the baritone has made the opera his own.

Martinelli seemed in especially fine mood this night and Madame Mueller found favor after the first few minutes of flatness.

Claudio Frigerio makes the rôle of Paolo an artistic achievement, both from a vocal standpoint and as a piece of acting, investing the character with its required insidious villainy.

The audience remained long at the footlights recalling the artists.

Hänsel and Gretel and Pagliacci, February 13

Again, this double bill attracted a large audience which enthusiastically greeted Queena Mario, the Misses Fleischer, Manski, Wakefield, Flexer, Ryan and Pavel Ludikar.

(Continued on page 15)



OUTSTANDING SUCCESS 1931-1932

NEW YORK

"There were indications at Carnegie Hall last night that Sascha Gorodnitzki has become a public favorite. The young pianist was introduced a season ago and subsequently appeared in recital, arousing great enthusiasm on both occasions. The behavior of last evening's audience was no less demonstrative." —*New York World-Telegram*, January 29, 1932.

"Mr. Gorodnitzki impressed at once with his thorough command of technical problems. The opening Scarlatti sonata was etched with brilliant clarity. There is no doubt of Mr. Gorodnitzki's equipment and his individual employment of his gifts." —*New York Times*, January 29, 1932.

ATLANTA

"Sascha Gorodnitzki, pianist, who last season created a sensation in New York, added another success to his pianistic attainments. A program of tremendous artistic dimensions, making most difficult demands on technique and musicianship, found nothing lacking in the performance of this young artist. His playing flames with youthful fire and courage; his interpretations bespeak sincerity and understanding; his musicianship is genuine and individual; his tone may be powerful, richly warm or delicate and pure, as the context requires; and the extent of his technique seems to be unlimited. His entire performance was marked with ease of execution and musical insight that characterize the true artist. When the final chord resounded Gorodnitzki was easily established among his listeners as a great pianist. Mr. Gorodnitzki's program will be long remembered as among the best piano playing Atlanta has heard." —*Mozelle Horton*, *Atlanta Georgian American*, January 10, 1932.

"When the long, bewitching fingers of Sascha Gorodnitzki dropped from the keyboard at the close of his piano recital no one in the audience moved. The crowd applauded and settled down to wait for more of the art that had made it forget such mundane affairs as rushing home to prepare for dinner. It was sincere tribute, surely, to this youthful artist. It was, too, a deserved tribute. Mr. Gorodnitzki's fine program had revealed him as a virile player with rare insight. His playing is a delight." —*Carter Brooke Jones*, *Atlanta Journal*, January 10, 1932.

NASHVILLE

"The remarkable talent of this young pianist was unsuspected, and took the audience completely by surprise. This young man is a master of his instrument. Nothing seems to be too difficult for him. He plays double thirds and double sixths—as in the Chopin Etudes—scale passages and octave passages at a speed and with an effortless ease, that are breathtaking. And with this technical command he combines a tone of great beauty, a dynamic range of the widest limits and a musical imagination that is extraordinarily comprehensive. All who heard him should remember his name, for Gorodnitzki is of the elect, and unless all signs fail, he should eventually rank with the greatest." —*Sydney Dalton*, *Nashville Tennessean*, January 13, 1932.

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HANS HESS

Cellist

From the Chicago Press, on His
Recital at the Playhouse,
November 29th, 1931

"... Hans Hess played the Saint-Saens cello concerto with a tone of the greatest piancy and beauty, and with a freshness marking the complete mastery of his instrument. No phase of the work was left without the suggestion of a superior artistic sensitivity." —*Eugene Stinson*, *Daily News*.

"... Hearing him play acquainted us anew with Mr. Hess' so dignified and earnest musicianly qualities... his poise, his technical surety and the purity of his intonation..." —*Herman Devries*, *American*.

"... Mr. Hess played very finely, rich full tone and broad bowing to bring out the sweep of the melody with power... Mr. Hess made it effective from the highest tone to the lowest..." —*Karleton Hackett*, *Evening Post*.

"Hans Hess, justly admired cellist... Played effectively and with delightful spirit..." —*Glenn Dillard Gunn*, *Herald-Examiner*.

"... A facile executant and a musician of penetrating knowledge..." —*Edward Moore*, *Tribune*.

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NEW YORK CHEERS NEW "REALLY"

This Is a Tale of Our Year of Depression, 1932

Once upon a time—January 20, if you will be exact—a brand-new prima donna, following a series of triumphs at the State Opera, Berlin, and Covent Garden, London, stood for the first time on the stage of the Metropolitan Opera House, New York, and sang . . .

She looked very much the traditional Princess, tall, slim, golden-haired, blue-eyed, and radiant of spirit. That night, and on other nights within the fortnight, she was cast in the rôles of royal heroines, earth and heaven-born: Sieglinde and Brünnhilde in "Die Walküre," Elsa in "Lohengrin," and Isolde, the Irish Princess. And on each occasion she was given a Queen's welcome. Because she came bearing rare and precious gifts

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(though it's not good form to mention it)

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"Her first appearance was a brilliant success. A voice which proved to have freshness, color, range and marked capacity for the expression of dramatic feeling."—*Olin Downes, New York Times, Jan. 21, 1932.*

"An authentic recreation, richly and truly felt, eloquently realized. The voice is a powerful one, flexible and dramatic. An artist of penetrating intelligence and of poetic insight. A delightful and exciting acquisition."—*Lawrence Gilman, New York Herald Tribune, Jan. 21, 1932.*

"A delight from every standpoint. A 'daughter of the gods, divinely tall and most divinely fair.'"—*Grena Bennett, New York American, Jan. 21, 1932.*

"One of the most important débuts sponsored by the Metropolitan in some time. Received the prolonged and emphatic approval of the audience."—*New York Sun, Jan. 21, 1932.*

"Scored a most auspicious start. Tall, blond, and lovely, she took possession of the stage immediately and under the spell of her interpretation the entire opera seemed to take on a new and most beautiful meaning."—*Oscar Thompson, New York Evening Post, Jan. 21, 1932.*

"Cheers were even heard within the sacred precincts."—*Pitts Sanborn, New York World-Telegram, Jan. 21, 1932.*

"The Swedish singer captivated the Metropolitan crowd. This was, indeed, the most compelling Sieglinde we have seen since Olive Fremstadt. She is one of the most interesting newcomers to appear in years at the Metropolitan."—*Irving Weil, New York Evening Journal, Jan. 21, 1932.*

"Mme. Ljungberg's Elsa was a radiant vision of loveliness. She sang with plentitude and unfailing tonal loveliness. Her phrasing and command of legato were of a high order. Mme. Ljungberg demonstrated beyond doubt that she is that rare thing: a singing actress of genuine personality."—*Jerome D. Bohm, New York Herald Tribune, Jan. 24, 1932.*

"The singer is a personality."—*Oscar Thompson, New York Evening Post, Jan. 25, 1932.*

"Another big crowd witnessed the evening 'Lohengrin.' She was a relief after the anaemic, wishy-washy Elsa of an all too prevalent custom."—*Pitts Sanborn, New York World-Telegram, Jan. 25, 1932.*

"Her handling of the rôle was a triumph of telling acting and deeply expressive singing."—*New York Evening Journal, Jan. 25, 1932.*

"The largest Metropolitan audience on record for a 'Walküre' since the outbreak of the war gathered for this performance."—*Olin Downes, New York Times, Jan. 31, 1932.*

"She brings something even rarer and better: a power of imaginative evocation that is sensitively controlled and influentially exerted. We have in her an unusually gifted, poetical, and fine-grained artist, a singing actress of imagination and resource."—*Lawrence Gilman, New York Herald Tribune, Jan. 31, 1932.*

"Mme. Ljungberg was beautiful to see and her acting was by turns convincingly dramatic and effectingly poignant."—*Grena Bennett, New York American, Jan. 31, 1932.*

GREAT STAR"— GOETA

LJUNGBERG

(Pronounced Yöta Yungbaig)

as Sieglinde in "Die Walküre," Elsa in "Lohengrin,"
Brünnhilde in "Die Walküre" and Isolde in "Tristan und Isolde"

"Mme. Ljungberg disclosed a Brünnhilde of fine perceptions, conceived dramatically in a prevalent mood of tenderness and musically in a style of dominating cantilena—a voix de veloute."—*W. J. Henderson, New York Sun, Feb. 1, 1932.*

"Visually, she was the most striking Brünnhilde of recent Metropolitan history."—*Oscar Thompson, New York Evening Post, Feb. 1, 1932.*

"In her singing, too, there was notable beauty and feeling."—*Pitts Sanborn, New York World-Telegram, Feb. 1, 1932.*

"Her singing had its magnificence as well as its deeply significant expressive values."—*Irving Weil, New York Evening Journal, Feb. 1, 1932.*

"Biggest 'Tristan' audience at the Metropolitan in years gives ovation to Goeta Ljungberg as Isolde. It applauded and recalled her with a fervor that had not attended any Metropolitan performance of this work in years."—*Olin Downes, New York Times, Feb. 4, 1932.*

"A figure of tragic loveliness and tragic fate."—*Lawrence Gilman, New York Herald Tribune, Feb. 4, 1932.*

"Capacity audience cheers Ljungberg as a new Isolde. A superb performance. Impressed her audience for the magnificent manner in which she reflected the very essence of the music. Another really great star has appeared on the operatic horizon."—*Grena Bennett, New York American, Feb. 4, 1932.*

"Last night's audience went into raptures of applause over her Isolde."—*W. J. Henderson, New York Sun, Feb. 4, 1932.*

"Last night's audience was large and demonstrative."—*Pitts Sanborn, New York World-Telegram, Feb. 4, 1932.*

"Dominated one of the largest audiences of the winter chiefly through the absorbing Isolde of Goeta Ljungberg. Mme. Ljungberg's acting and singing were a memorable experience in the lyric theatre. A cumulative triumph for this Swedish soprano. She held the great audience within the spell of the fervid illusion she created."—*Irving Weil, New York Evening Journal, Feb. 4, 1932.*

"Aside from being the most comely Isolde of the times, she lavished upon the rôle a grace of movement and a significance of posture that transcended the merely decorative and became part and parcel of a living, breathing, palpitant characterization."—*Oscar Thompson, New York Evening Post, Feb. 4, 1932.*



Prima Donna Soprano
Metropolitan Opera
Company

EXPLODING A BROADCASTING MYTH

Government Would Only Take Over Short-Waves in Case of Emergency, Permitting Programs—Amazing New Type of Microphone "Picks Up" Most Delicate Musical Tones, Giving New Possibility to Opera and Symphonic Offerings—Events of the Week

BY ALFRED HUMAN

During the past week we received several queries about the future of broadcasting in case of "a national emergency," to quote the pretty words of one writer. "Now that the rumors and war-like chatter has died down," writes one artist active in the radio studios, "please help me to answer a question. We have been hearing talk that in the next war all broadcasting in the United States would be immediately shut down, that all of us would lose our jobs. Can you tell me if there is any truth in this report? A great many artists might be interested in your answer."

We immediately suggested to this artist that he ask his chiefs. "Did you ever try to get in touch with one of the potentates?" he demanded . . . so we got to work.

First we spoke to a Washington official who knows all about such matters. "I do not assume to know about highly confidential official manoeuvres," he said, "but I can safely say that the government would probably not consider the idea of taking over radio, no matter what situation arose. In Washington, you know," he added, "we are accustomed to all kinds of rumors. If the next war ever comes—and most of us think it a long way off—broadcasting will be safe; that is, the kind that dispenses amusement and speeches to our population. Cut off such an ally? Never."

Nor have the broadcasting headquarters received any intimations that broadcasting will ever be interrupted by the Government. "On the contrary," said one broadcasting official, "the government would utilize radio as never before, to deliver messages to the people, to sustain morale, to raise funds. There would doubtless be strict supervision. Steps would probably be taken to prevent innocent-appearing music containing code messages and the like. The situation is altogether different than it was during the World War. Today all private messages are transmitted by short-wave. Such transmis-

sion would no doubt be strictly controlled, but that would in no way interfere with the usual routine of programs."

At NBC and Columbia headquarters it was stated that no orders-in-council had been received on the subject. There is no relief in sight.

Why Music Sounds Better

So many musicians are anxious to know about the new possibilities of broadcasting, that we have secured the following details from Columbia about those remarkable new microphones which are revolutionizing the transmitting of programs. Here are the reasons why you heard the Stokowski and the Metropolitan programs so clearly last week.

As the result of exhaustive tests made in all three locations from which the New York Philharmonic Symphony broadcasts its Sunday afternoon series of concerts, electro-dynamic microphones have been installed at these points and will be used for the remainder of the season, it is announced by the Columbia Broadcasting System.

When Leopold Stokowski and the Philadelphia Orchestra were heard in the first Philco concert through the Columbia network last fall, the new microphone was brought into use for actual broadcasting for the first time. Months of research and experiments preceded the installation of the pick-up in the Philadelphia Academy of Music, the engineers being confronted with a variety of problems.

The electro-dynamic microphone has these characteristics that distinguish it from the condenser type now generally used:

It gives an approximately uniform response over the whole band of audible frequencies, i.e., from 20 to 10,000 cycles per second. Its transmission characteristics are not affected by variations in temperature, humidity or barometric pressure. Its small size makes it more convenient to mount inconspicuously in any desired location. Its sensitivity is at least equal to that of other microphones, in spite of its small size, so that it can be used at a distance from the orchestra. It is quiet in operation, thus making it possible to pick up a pianissimo without internal noise being heard above the music.

The engineers were faced with the task of surveying the Philadelphia Academy to ascertain its acoustical properties for purposes of microphone placement—which is very necessary even in the case of such an old building, the acoustical measurements of which have been known for years. Furthermore, they were endeavoring to arrange the pick-up so that faithful transmission would be given throughout the volume range of the orchestra, from pianissimo to fortissimo; to accomplish the broadcasting, if possible, of the full frequency range from the lowest notes of the double basses to the highest of a flute or triangle, and to reproduce the music of the full symphony orchestra in proper perspective.

In collaboration with the Bell Laboratories and Electrical Research Products, Inc., measurements were made of the reverberation periods of notes of different pitches—that is, the length of time during which the sound persists, due to reflection from the walls, but

distinct from an echo, in which definite repetition is involved.

These measurements, which were made both with the hall empty and with the full audience present, indicated the best position for the microphone, having regard to the persistence of the various tones produced by the full orchestra, was sixty feet back from the stage and twenty-five feet over the heads of the audience.

New apparatus specially designed to conform with the characteristics of the microphone was built to ensure transmission to Columbia's master control room of the orchestra's full volume range without distortion and without toning down the fortissimi or boosting up the pianissimi. As a result of this installation, a range of forty decibels, corresponding to a ratio of 1 to 10,000 in the variation of power actuating the microphone, can be accommodated.

The new speech-input apparatus also provided for faithful retransmission of the wide frequency range of which the microphone is capable, preserving the extremely high and low notes and a much wider band of undertones and overtones than has been possible previously.

Much of the experience gained by engineers at the Philadelphia Academy was applicable to the problems which faced them in Carnegie Hall, the Metropolitan Opera House and the Brooklyn Academy of Music, New York.

In Carnegie Hall and Brooklyn the tone produced is decidedly sharper than in the Metropolitan, the last-named auditorium having a rounder quality, similar to that obtained in the Philadelphia Academy of Music. The Brooklyn Academy differs from Carnegie Hall in the proportion of depth to breadth, and in all these cases individual reverberation tests had to be made. Microphones were then placed at different distances back from the apron of the stage, and at different heights, in order to check in practice the results from calculations.

In the Metropolitan, last of the three halls to be equipped with the new pick-up, it was found that as the distance from the stage is increased and the distance to the floor decreased, low notes tend to be more pronounced than the high. It was necessary also to avoid placement of the microphone at a spot where "standing waves" are to be found—that is, where certain frequencies are reflected from opposite walls simultaneously, so that the impulses tend to cancel one another.

Once these requirements had been met, however, and the proper location found, the quality of the transmission was greatly superior to that obtained with condenser microphones placed at the front of the stage. In addition to the greatly enlarged frequency and volume range handled by the electro-dynamic microphone, it was found that its being removed further from the orchestra reduced the angle at which sound impulses strike the face of the microphone, thereby facilitating the reproduction of the high notes, which tend to be lost if they are picked up from the side. To derive the full benefit from this circumstance, the microphone is tilted slightly forward so as to face the orchestra fully, instead of having its sensitive side in a vertical line.

Increasing the distance also carries with it the advantage of preserving the perspective obtained by an auditor present in the hall, as between instruments located far apart on the stage, which would be picked up in a markedly different manner by a microphone situated close to the players.

Condenser microphones still are installed whenever the New York Philharmonic concerts are broadcast, but they are for emergency use only, and in the tests so far made in actual transmission, they have been used only once—for the violin solo passages of the narrator in Rimsky-Korsakoff's Scheherazade.

Entire concerts, with this one exception, are broadcast using only the microphone situated where it will "hear" the orchestra as a member of the audience would hear it, and without the necessity for electrical adjustment of the extremes in volume produced by more than a hundred instruments passing from a pianissimo to a fortissimo.

Impressions of a Week

Second act of Tannhäuser, with Jeritza and Lauritz Melchior. Jeritza was effective;



DAVID W. GUION

Texas composer-pianist, in his own NBC series.

Melchior as arresting as any tenor could be, as if he was fired with the idea of singing in his first Metropolitan broadcast. On the following afternoon—two Metropolitan broadcasts in a week to honor Lincoln—there was Faust, with Rethberg, Georges Thill, tenor, and Rothier . . . Rethberg and Thill brought conviction and tonal beauty to their roles . . . We wish we could say as much for Rothier . . . NBC

As second of Mrs. E. S. Coolidge's series of Library of Congress musicales from Washington, the Elshuco Trio played three numbers Sunday: Schubert's B flat, op. 99; movements from the Brahms trios, op. 87 and 88. . . A brilliant little recital by the Elshuco artists, Karl Krauter, violinist; Willem Willeke, cellist; Aurelio Giorni, pianist. The balance was admirable, thanks to the fine restraint of the pianist . . . WJZ

Bits of Americana: a song never sung till Lincoln's Birthday this year, composed by William Withers, Jr., musical director of Ford's Theatre. The song was to have been sung on the night Lincoln was assassinated . . . WJZ . . . A talk from the theatre pit at Ford's, now a national museum, by U. S. Grant, 3rd . . .

Tango in the authentic manner, colorful and well written by Dorothy Richmond and played by Armand Vecsey's spirited orchestra, over WABC . . .

Josef Pasternack and Staff in New Quarters

Josef Pasternack, orchestral leader and head of the music department of the Adams Broadcasting Service, and his entire staff have moved to another floor in the Chanin Building, to provide more room for the dramatic and production departments.

On the Art of Salesmanship

That eloquent musical propagandist, the piano salesman, who could expound Beethoven, Wagner and the qualities of Culmbacher with equal facility has become almost extinct. In his place there has sprouted a new race of slick-haired striplings who discuss super-heterodynes, screen grid and the mathematics of buying a radio outfit on the instalment plan. The radio has been officially termed a musical instrument by the makers but we have never heard a radio salesman discuss music or broadcasting programs.

The subject of music is carefully avoided by the radio man. He leads you to a set, twirls the dial to the loudest station, and poses his pencil over his order book. If you suggest that the tone quality is not quite what it might be he looks at you sadly and tells you that Sam Zilch the banjoi of the Dingle Hour Night Club Hour owns one of those sets, the same kind. He may even prove that he does not consider you such an outcast by rattling off the names of his favorite crooners, and perhaps a little information about the private lives of the mighty. You receive a well deserved lesson in radio fan psychology, but little light on

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the subject of the radio as a musical instrument.

Half a dozen eminent soloists were on the air on one Saturday afternoon when we wandered into the largest radio center in New York. The men in charge were obliging but innocent of the nature of broadcasting, the institution which gives them their livelihood. One of them brought in the Metropolitan's performance for a moment, full blast, and hurriedly switched to a more congenial station. This man delivered a little talk about "ten million dollars worth of entertainment on the air," but he could go no farther. He remarked that "none of us ever know what is being broadcast." This was in the largest store. Here ends our story.

Hans Hess Heard Frequently

Hans Hess, cellist, recently gave his annual Chicago recital at the Playhouse.

In December Mr. Hess' playing was broadcast on the Civic Concert hour over NBC. At that time he presented the Saint-Saëns



HANS HESS.

concerto, accompanied by the NBC orchestra, under the direction of Joseph Koestner. Last month the Civic Concert Service booked several engagements for Mr. Hess. On January 18 he appeared in Mason City, Ia.; 22, in Greensburg, Pa.; and in Adrian, Mich., on January 25.

Lund Opera Company Presents Rip Van Winkle

On Lincoln's birthday, Mme. Lund had the distinction of presenting at Town Hall, New York, for the first time anywhere, an opera by an American composer, Edward Manning. Rip Van Winkle is a folk opera, based on a famous American tale. Around the setting Mr. Manning has woven charming music. It is exceedingly tuneful and melodious. Lovely songs follow one upon another, spontaneous in style and very rhythmic. The first act, the home of Rip Van Winkle, included a number of delightful songs, all of which were applauded. The rope-skipping ballet, prettily costumed, was most pleasing. In the second act, in the Catskill Mountains, the gnomes were amusing. One would have liked to hear the chorus here, as with the villagers in the preceding act. The third act brought Nick home.

The title role was capably taken by H. Wellington-Smith; while the Dame, his wife, was effectively portrayed by Eleanor Eberhardt. Judy and Nick as children were pantomimed by Norma Shelman and Catherine Gallela. As grown-up sweethearts they were pleasingly sung by Jane Cammack and Terry Horne. As Queen of the Fairies, Adele Epstein's clear coloratura voice was heard in a waltz song. Winnie Goldstein was the humorous bear that became attached to Rip. Nicola Pesce conducted.

Mme. Lund is to be congratulated on putting on this new opera which was greatly enjoyed by a large audience. However, it would now be interesting to hear it (and, incidentally, fairer to judge it) given with full orchestra, with chorus, and without the cuts which Mme. Lund obviously finds necessary in order to limit the time for the children.

Mr. Manning was introduced from the stage by Mme. Lund and was heartily received. E. H.

Vera Curtis in Opera Recitals

Vera Curtis gave opera lecture-recitals recently in the Town Hall series, in Detroit and Cleveland. After her appearance in the latter city, she was offered a four weeks' tour, of four lectures a week, by a Pacific Coast manager who had heard her. On March 2 Miss Curtis will be heard in Huntington, W. Va.; and on March 11 in Lansing, Mich.

EGON PETRI BEGAN AS A VIOLINIST

Dutch Piano Virtuoso Was Urged by Paderewski to Study the Piano

Like all of the elect, Egon Petri is primarily a musician. Virtuosity is accepted by him as a matter of course, as the physical articulation of the inner creative force. Such a musical philosophy would hold its practitioner to the principle that the medium of expression is relatively unimportant. And Egon Petri is the embodiment of this principle. He is not merely a pianist, and a master of the piano according to every standard, but he is likewise a violinist of virtuoso degree, an organist and a composer. We might add that Petri is also a proficient performer on the horn and one or two supplementary instruments, when he so wills. Instead of cataloguing all the Petri accomplishments, let us summarize them in a word: He is a musician.

The Dutch pianist had given his first recital in America and had been acclaimed as an extraordinary artist without a dissenting voice.

Petri smiled sympathetically as he fingered one of the reviews which commented on the "futility" of a Busoni opus.

"This critic is within his province," remarked Petri, "just as the musician is within his province in insisting on catholicity in his programs. Busoni represents an epoch which is vital and arresting to many of us, so I frequently play Busoni."

Petri confessed that his long championship of Busoni, his devoted loyalty to the memory of that cosmic personality of art, may have its roots in his early association with the picturesque master. He sketched his formative years with Busoni, the musician and thinker. As a lad he was taught by the youthful pianist, friend of the Petri family and later followed Busoni to Berlin for his studies in music and philosophy.

Egon Petri is a member of a distinguished musical family. He was born in Hanover, the son of the prominent Holland violinist, Henri Petri. The earliest memories of Egon Petri cluster around the illustrious musicians of that golden age: Tchaikowsky, Grieg, Mahler, Reinecke, Nikisch, d'Albert, Joachim.

When five years old he received his first tuition on the violin from both his mother and his father. At the age of seven he began his piano studies with Teresa Carreño and Richard Buchmayer. Then came composition with Kretschmar and Draeseke,

organ studies, the French horn, violin, playing in the Dresden Royal Orchestra and later in his father's quartet. Tours began after his first appearances in Holland and Germany. He played twice for the Queen of Holland and in 1893 conducted his own piano work with Sir Henry Wood's orchestra.

"Paderewski started me as a pianist," continued Petri. "He advised me to follow the example of 'that other violinist, Harold



Demarest photo

EGON PETRI.

Bauer' and take up the piano seriously. So I followed Paderewski's advice happily.

"My technical approach to the piano? I presume you would term me an eclectic. In my pedagogic work—and I have a great attachment for every phase of teaching—I try to give the pupil an insight into the mental attitude, which is imperative. I use what you call relaxation methods and the like, but I do not know of any master key to piano pedagogy. I have certain approaches to technic, of course. I insist on technic being merely a tool to the end: the expression of music, and I utilize all the elements of latter-day pedagogy.

"Nor can I hold to any particular school or age in composition. The whole universe of music must be our choice. Certainly we

must encourage contemporary music as well as any kind of good music. The triad still survives.

"Personally, I find the piano a responsive medium; in time I presume the instrument will be developed, in correspondence with the demands made by the music of the future. Occasionally I return to the violin or the organ—in fact I often urge young pianists to play the organ for a while—and I always plead with the young musicians to encourage their own inner growth rather than merely viewing music as an admirable mechanical expression.

"Naturally, we must demand technical perfection in the mastery of the piano, or any instrument, and under our sensible modern plans of rationalized study, it is not too much to ask for this victory over the purely mental and physical. When the inner attitude is correct, outward perfection is the natural result."

At present Petri is fulfilling a number of appearances in various parts of the country. In March he is scheduled to play with the Chicago Symphony Orchestra, Stock conducting. He has been invited to play Busoni, but his program is still unsettled. Two New York recitals have firmly established Petri in this country. Dimitri Tiomkin, valued pupil and colleague, and other pianists have long heralded the prodigious qualities of their master, arousing anticipations which have been thoroughly realized by the Petri recitals.

Both Petri and Mrs. Petri speak English, as well as half a dozen other languages, so their first visit to the New World is still an absorbing artistic and social adventure. H.

Flora Mora Praised

Flora Mora, Havana pianist, conducted an orchestra of fifty players in a program which featured three of her pupils as soloists. The Diario de la Marina classed her as "Without precedent; the only Cuban lady to wield the baton; earnest, modest, extraordinarily artistic." The Ducacal referred to her as "The heroine of the musicale, full of fervor, exquisite; success crowned her."

Zaslowsky Returns

Georges Zaslowsky, orchestral conductor, recently returned from a European tour during which he conducted several symphonic organizations, including the Berlin Philharmonic and the Walter Straram Orchestra of Paris.

HARRIET VAN EMDEN

Soprano

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IN AMERICA

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New York Oratorio Society
Boston Symphony Orchestra
Chicago Symphony Orchestra
San Francisco Symphony Orchestra
Cincinnati Symphony Orchestra
Cleveland Symphony Orchestra



Petersen Photo

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"AS a matter of actual fact, the conquest of the audience was made at the beginning of his program, was intensified as the evening wore along and was made absolute and complete by the end. This sterling young baritone has a gorgeous voice, coupled with an intelligence that makes full use of its loveliness and power.

"NELSON EDDY has everything a singer should have—personality plus, appearance (he's a very decided blond), voice, intelligence in using it, repertoire, and anything else you can think of that a most successful concert and opera singer should have. The audience liked him and showed it in enthusiastic greeting."—*Morning Star*.

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New York Concerts

(Continued from page 8)

range of Bach's organ toccata and fugue in D minor; Mozart's F major sonata; and a group of Chopin pieces: Nocturne, op. 9, No. 1; three études from op. 25 and 10; Andante Spianato and the Grande Polonaise. The last group comprised pieces by Strauss-Tausig, Korngold, Tchaikovsky, Moszkowski and Liszt.

Hummel was at his best in the Mozart sonata. He has not yet penetrated all the musical depths of Bach. Some of Chopin's poetical qualities were published successfully by the player. Hummel's technique is commendable; and he has deft touch, discriminative tone production, and much rhythmic feeling.

Philharmonic Orchestra

Mahler's fifth symphony, ubiquitous in New York this week, formed the lengthy major part of the program in the Saturday evening concert of the Student Series.

Weber's Freischütz overture had a spirited and tonally lovely proclamation at the hands of Bruno Walter and his players.

Henri Deering, American pianist, popular in this country and Europe, was the soloist, and gave a wholly admirable version of Franck's Symphonic Variations. Deering's musical insight, sensitive tonal gradations, command of form, and glib and colorful technique, made his performance a matter of deep artistic delight. He received full response from the hearers. Walter furnished understanding and finely shaded orchestral partnership.

Reba Patton Reba Patton, soprano, was welcomed this evening at the Town Hall by her many friends and admirers. Her interesting program consisted of songs in Italian, French, German and English. In the first group were No, No Mio Core, Carissimi; Care Selve, Handel; and Che Fiero Costume, Legrenzi. Then came Oh! Quand je dors, Liszt; Le Départ du Matelot and La Lune Blanche, Gaubert; and Depuis Le Jour (from Louise), Charpentier. The last half of the program included Im Abendroth, Schubert; Liebesfeier, Weingartner; Träume, Wagner; Ständchen, Strauss; Nocturne, Sibella; Dark Are Now the Candles, Tcherennin; Snow, Lie; and Love's Philosophy, Quilter. This was supplemented by several encores.

Miss Patton, using her voice with skill and intelligence, was successful in sustaining interest throughout her lengthy recital. Especially in the French songs did the artist give extreme pleasure, and exhibit the full range and power of her tones and delivery. Martin Gabowitz played adequate accompaniments.

FEBRUARY 14

Lois Von Haupt First playing a spinet (said to have been found in an old barn in Washington, D. C.) Lois von Haupt enchainé attention at the outset by a few remarks at her Chalif Hall recital. Her ancient pieces included some of the earliest of American composers, Hopkinson, Carr, Jarvis, Palma and Morans. The combination of the player's Colonial costume, technical ability, and the quaint, tinkling sounds caught interest at once. History and romance developed in Miss von Haupt's thought and remarks.

The fife and drum in Washington's March, an Ode to a War Hero, the menuet, (dance of that period) all reflected Revolutionary days, with a curious oldtime musical flavor. The programmed Interlude of American Humor included Merry Go Round (Powell); and The Cat and the Mouse (Copland), decidedly "program music" of the present day, interpreted with light merriment; the contrast between the dainty spinet and the modern grand piano was eloquent. Music of Today was represented by MacDowell, Dett, Ornstein and Schelling, in which Miss von Haupt displayed the poetic impulse necessary for the MacDowell music; true sympathy for the negro spiritual; the grace inherent in Ornstein's waltz; and the temperament characterizing Schelling's Tempestuoso. Continued applause punctuated the items, with recalls to the stage and presentation of flowers.

Yehudi Menuhin With his usual display of extraordinary talent, young Yehudi Menuhin made a second appearance of the season in Carnegie Hall. And as on all previous occasions, his admiring auditors thronged the hall, filling every seat of the auditorium as well as several hundred placed upon the stage.

Yehudi's program covered conventional violinistic ground: Beethoven's Kreutzer sonata; Bruch's G minor concerto; Tartini's Devil's Trill sonata (in the Kreisler arrangement); and the usual group of more or less brilliant display numbers: Kaddish (Ravel-Garban); La Chasse (Cartier-Kreisler); Tambourin Chinois (Kreisler); an anonymous arrangement of Debussy's piano prelude, Minstrels; and the Arthur Hartmann transcription of Rimsky-Korsakoff's Flight of the Bumble Bee.

The fifteen-year-old violinist's accomplish-

ments are sufficiently well-known; it is not necessary to comment at length here. It is important to remark, however, that while some of his earlier care-free abandon was markedly absent, this quality of spontaneity has been replaced, to a degree, by a richer and deeper plumbed sense of interpretative acumen. The most familiar of Beethoven's violin and piano sonatas was offered with broadly conceived, aptly phrased lines.

The attractive character of the Bruch work was unfurled with characteristic precocity, much esprit and élan. Yehudi's essay of the "devilishly" difficult Tartini sonata displayed further his facility: strong bow work and agile fingering were conspicuous. The last section, as well as the half-dozen encores, were moulded beautifully by the instrumentalist.

Artur Balsam was at the piano. His name is significant of his playing: pungent, and always blending gracefully with the string music.

New York Chamber Music Society

Another of those enjoyable Sunday Salons of the New York Chamber Music Society, under the direction of Carolyn Beebe, took place in the Plaza ballroom. A substantial program (consisting of the Bach suite in B minor; Mozart's quintet in E flat; Wagner's Siegfried Idyll; and two movements from an unpublished suite written for the society by Henry Hadley) was distinguished for variety of selection and characteristically well-executed performance. The Bach suite was exceptionally well played. The Idyll, done with the original scoring for a salon orchestra, also formed a compelling presentation.

Hadley's new composition is agreeable, well made, and pleasantly gay. By assigning a solo to each of the ten instruments that constitute the ensemble, the composer achieves a variation of the variation form, with due appreciation of the color and particular characteristics of each instrument. The effects are often melodically interesting and occasionally humorous. The Hadley suite, given its first performance, has a distinctly popular appeal. There was a large, fashionable, and contented audience.

Roland Hayes Hayes' concert at Town Hall (his only New York appearance of the current season) again drew warm applause and won encores.

A Mozart group in Italian was well done, with attention to enunciation and purity of diction. Canzonetta and Ridente in Calme had appropriate restraint. A Torelli arietta was followed by Beethoven's Adelaide as an encore.

Hayes also sang Schubert Lieder with clear and understandable German. Numbers in French, Russian and English followed, including Jacobson's Reverie; Duparc's L'Invitation au Voyage; Gliere's O That Thou Couldst Know; Tanieff's The Fountains; Gretchaninoff's The Wounded Birch; and Griffes' In a Myrtle Shade. The final group consisted of negro spirituals.

Philharmonic Orchestra

Harold Bauer was again the soloist with the Philharmonic Orchestra on Sunday afternoon, in the Schumann A minor concerto. The master pianist was in fine form and won vigorous applause for his poetical conception and technical finish. The purely orchestral part of the program consisted of a repetition of Mahler's fifth symphony. The work was again given a notable reading by Bruno Walter and his forces.

Rock Ferris Rock Ferris appeared at Town Hall on Sunday evening before a friendly and numerous audience, which had undoubtedly heard in one way or another of his music journeys through Spain and South America, where he was applauded for his interpretations of the works of Spain's foremost composers, an unusual experience for a young American.

His New York hearers came expecting choice *morceaux* from Spain, and were also treated to Chopin, Brahms and Schumann, and an arrangement of Bach's fantasy and fugue in G minor by Tagliaferri.

Mr. Ferris, though young in years, is an artist with matured musical conception, and aside from excellent technical equipment, plays with fire and polish. The color and imagination of Albeniz, Turina, Infante; the simplicity of Schumann; the sensitiveness of Chopin; the romance of Brahms were reflected in Mr. Ferris' performance. There were several encores.

Other Concerts of the Week

Serge Rachmaninoff, benefit concert Monday evening, February 8, Town Hall.

Compinsky Trio, Wednesday evening, February 10, Carnegie Hall.

Musical Art Quartet, Friday evening, February 12, Washington Irving High School.

Stewart Baird, baritone-discur, Sunday evening, February 14, Steinway Hall.

Helen Schafmeister and assisting artists, Sunday afternoon, February 14, Hotel St. Moritz.

The Raisa-Rimini Family Sail

Rosa Raisa, Giacomo Rimini and their daughters, Rafaiella and Gioletta, sailed on the Ile de France, February 17. Raisa will sing Norma on March 5 at the Royal Opera, Rome, and at the end of March will interpret Violetta in Traviata at the San Carlo, Naples. This will be her first appearance in the latter role.

On March 15 Rimini will sing Figaro in the Marriage of Figaro at the San Carlo, Naples. He will also make records of excerpts from Falstaff for the Columbia Gramophone Company in Milan.

Martha Given in English

Flotow's Martha was recently given in English in Dayton, Ohio, conducted by June Buriff in Runnymede Playhouse, through the courtesy of Mrs. H. E. Talbott. The presentation was given to the public without admission charge. Miss Buriff is a prominent vocalist and instructor of that city. The principals selected for the roles were her pupils, and the chorus of thirty-five were trained under Miss Buriff's direction.

Lina Pagliughi Praised

Lina Pagliughi recently sang Lucia at the Regio Theatre, Parma, Italy, receiving favorable comment from the local press. The Corriere di Parma commented, in part, "When one hears a voice so fresh, agile, well placed, musical and pure as that of Pagliughi's, it is impossible not to be carried away with enthusiasm and to feel that man's voice, when nobly expressed in song, is a perfect instrument."

MARIE MILLER WILL AGAIN TAKE A HARP CLASS TO PARIS



MARIE MILLER,

American harpist, head of harp department, Institute of Musical Art of the Juilliard Foundation
New York

Marie Miller, head of the Harp Department of the Institute of Musical Art of the Juilliard School of Music, is planning a delightful three months trip this summer.

A group of harpists who wish to take advantage of a course in intensive harp study combined with the pleasure of a vacation in Paris and Fontainebleau, will accompany her.

As Marie Miller has had similar classes abroad in 1924 and 1925, her affiliations in Paris make it possible to combine economy with comfort.

In addition to harp, there will be available for the pupils who desire it, instruction in French, art, and dramatic art. Monsieur Gaston Sudaka, the famous French artist, will have charge of the art department, and Mlle. Mona Gondre, the well known French actress, will teach dramatic art. Mlle. Gondre and Marie Miller have given joint recitals in the United States, several seasons ago, and will give a concert together in Paris this summer.

Harp Ensemble recitals are also being planned. In former years Marie Miller's Paris classes gave unusual and delightful ensemble recitals at the homes of the Countess de Teulle, and the Countess de Prorok.

For information regarding the
SUMMER HARP CLASS of
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MUSICALES

St. Paul's Choristers Heard

The eighth annual concert of choral music by St. Paul's Choristers, Brooklyn, N. Y., was held on February 5. Ralph A. Harris, organist and choirmaster, conducted the group in music by Palestrina, Howells, Morely, Stoughton and others. A male quartet, boys' quartet and solos for high and low voices brought to the fore Edward C. Persike, R. Lee Gilliam, George A. Fisher, George A. Garriques and H. Kenneth Peckham. Henry W. Mayo and Albert B. Earl were the accompanists.

Patrons of Theatre, Arts and Letters at Musicales-Tea

Under the auspices of Mrs. Samuel Marks, of Intimate Talks on the Theatre, Arts and Letters, a reception and tea was given at Hotel Plaza, New York, on February 9. The entertainment was provided by Helen Reynolds, mezzo-soprano, who was heard in a fine performance of Bach's solo cantata, *The American Girl*, accompanied by the Nathan Ensemble; James Wolfe, who sang the *Volga Boat Song* and an encore; popular songs by Ethel Merman and John W. Green; dancing by Yeichi Nimura, and recitation of two poems by Selma Robinson. Addresses were made by Laurence McKinley Gould, Daniel Frohman and Mrs. Richard Mansfield. Many people of the theatre, arts and letters were present in an audience of 500. G. F. B.

Marie Miller Pupils in Recital

Two of Marie Miller's advanced harp pupils appeared in recital at the Institute of Musical Art of the Juilliard School of Music, New York, February 8. Rutherman played Marguerite at the Spinning Wheel (Zabel); and Solfeggietto (Bach), transcribed for harp by Miss Miller. Elsa Moegle was heard in *Impromptu Caprice*, by Pierné, and *Chanson de Guillot Martin*, an old French melody.

Steele-Redd Recitals

Two joint recitals by Ransom Castegnier Steele, baritone, and Jean Redd, pianist, under social auspices, brought forward a singer of promising voice and a pianist of ability. At the first affair, on February 11, Mr. Steele sang *L'Angelus* with poise and Chumley Fair with style, adding an encore; his mother played able accompaniments. Mr. Redd showed artistry in pieces by Chopin and Schumann; and hearty applause rewarded both young artists. F. W. R.

Musicales at Brookline, Mass.

The January Musicales at Longwood Towers, Brookline, Mass., under the direction of Jane Kemp Roulston, presented Charles E. Boyd and the Capello Trio on January 3; Marjorie Warren Leadbetter and Edmund Biltcliff, January 10; Raymond Eaton, baritone, and Hazel Jean Kirk, violinist, January 17; Alice Reese, contralto, and Enrico Fabrizio, cellist of the Boston Symphony Orchestra, January 24; and Pearl Bates Norton, soprano, and the Hayden Harp Duo on January 31.

Community Symphonic Orchestral Society Gives Program

George J. Wetzel conducted a concert in the Dutch Reformed Church, Flushing, N. Y., January 27. Works by Elgar, Leoncavallo, Handel, Keler-Bela and Lehar were performed. Chinese Intermezzo by Conductor Wetzel was also presented. Carl Rollins, baritone, and Gloria Perkins, violinist, were the soloists; with Carolyn S. Perkins, pianist, and Mary W. Roberts, organist. Mr. Wetzel is the new choirmaster of Christ Lutheran Church, Little Neck, N. Y.

Virginia Colombati Artist-Pupils Presented

On February 7, Virginia Colombati, the vocal teacher who produced Josephine Lucchese, coloratura soprano, presented, in an informal recital, three of her artist-pupils: Alma Dormagen, dramatic soprano; Betty Grobel, lyric soprano; and Mrs. J. Lawrence, coloratura soprano. They sang at the New York studio of Pompeo Coppini, sculptor. The program given follows: aria from *Jeanne D'Arc*, (Tschakowsky), Miss Dormagen; *Porgi amor* from *Le Nozze Di Figaro* (Mozart), and aria from *Fra Diavolo* (Auber), Mrs. Lawrence; *In Quella Trine Morbide* from *Manon Lescaut* (Puccini), Il Bacio Valzer (Arditi), Miss Grobel; Theme and Variations from *Carnival of Venice* (Benedict), Mrs. Lawrence; *Du Bist die Ruh* (Schubert), La Mantilla (Alvarez), Miss Dormagen; *Zueignung* (Strauss), The Answer (R. Huntington Terry), Miss Grobel.

There were numerous demands for additional numbers, which were graciously performed. The tone production, phrasing, and

interpretation reflected credit on Mme. Colombati. The audience, composed of lovers of all the arts, was enthusiastic in its reception of Mme. Colombati and the singers. J. V.

Egon Petri Guest at Carreras

Reception

Maria Carreras received guests at her home, February 10, in honor of Egon Petri. Glauco D'Addili, nine-year-old pupil of Mme. Carreras, played during the afternoon.

Ut-say-an-tha Presented

The first performance of *Ut-say-an-tha*, music by Florence Turner-Maley, to an adaptation of a legend by Margaret Gordon, was given in Steinway Hall, New York, on February 13. The story tells of an Indian princess, the favorite of the Mohawks at Stamford, N. Y., who was loved by, and married against the opposition of an Indian rival, a friendly Dutch settler named Eric Van Corlear. A war between the Mohawks and trespassing Algonquins had its reaction against Eric and he was killed. *Ut-say-an-tha* and her child were claimed by her tribe.

Upon this legend Mrs. Maley has written incidental music to a series of animated pictures or tableaux, cleverly staged by Bertram Peacock. A narrator tells the episodes, fifteen in all, before each is presented. The music, ingratiating and built upon characteristic lead-themes, consists of a few songs with piano accompaniments, using incidentally a clarinet and tom-tom. Besides the story teller (Charles Hoover), the characters were assumed by Eva Smyth, John Patrick, Edwin Gard and Michael Romano. Marguerite Rossignol sang an obbligato solo. Over a score of warriors and squaws took part in the ensembles, which included a war dance. The costumes were picturesque and colorful and an incidental dance was gracefully performed by the Eve Warren group. The hall was crowded with a delighted audience. G. F. B.

Metropolitan Opera

(Continued from page 9)

in Hänsel and Gretel. Pagliacci found Edward Johnson in excellent voice as Canio, while Miss Bori sang exquisitely as the charming Nedda. Amando Borgioli was heard as Tonio for the first time. The lover's duet by Bori and Claudio Frigerio was beautifully sung. Alfredo Tedesco also was in the Pagliacci cast. Bellezza conducted.

Faust, February 14

Saturday afternoon was a festive occasion, for it marked the seasonal return to the local operatic arena of Elisabeth Rethberg, soprano, and Georges Thill, French tenor. They voiced and portrayed the weal and woe of the famous romantic pair in Gounod's *Faust*. An exceptionally large audience rewarded both artists with tumultuous favor.

Mme. Rethberg, of the silvery tones and effortless delivery, gave a delightful performance, her voice being in excellent condition and her singing revealing all its former refinement, roundness and power. She found exactly the right romantic spirit of the music and rose splendidly also to its dramatic requirements. She was applauded loudly and long, especially after the Jewel aria.

Georges Thill, admirably remembered from his former appearances at the Metropolitan, seemed nervous at first but quickly found his full vocal and artistic balance, and gave significant and engaging impersonation, thoroughly in keeping with the best French traditions of opera. Thill never forced his tones; colored them skillfully; and invested the lyrical line of Gounod with all its fluidity and grace. He bore himself gallantly and impetuously as the enraptured lover struggling against fate. The popular tenor received an ovation after his compelling delivery of the *Salve Dimora* aria.

Leon Rothier gave his well known version of *Mephistopheles*. Mario Basiola was a convincing Valentine. Pearl Besuner scored an individual success with her well vocalized Flower Song. Henriette Wakefield, as Marthe, and Paolo Ananian, as Wagner, completed the cast. Louis Hasselmans conducted.

Bruckner-Mahler Journalized

Vol. I, No. 1, of *Chord and Discord*, published by the Bruckner Society of America, was issued last week. The association specializes in propaganda for the works of Bruckner and Mahler. The first issue of the small journal has articles by Gabriel Engel, Theodore Otterstrom, Mrs. Woods Beckman, Robert G. Grey, and others. There are also reports and reviews of performances featuring the two composers favored by the B. S. A. Sides and Asides is the name of an article which courageously quotes also from critics who do not like the music of Bruckner and Mahler.

Dr. Dickinson Acquires Library

Prof. Baldwin, on retiring from City College, presented his entire library of organ works to the School of Sacred Music, of which Dr. Dickinson is director.

Paris

(Continued from page 5)

in the forest." The general effectiveness of the composition is high. The orchestration sounds rich, the themes are abundant, noble and poetic, and at times the music rises to impassioned climaxes of gripping beauty.

FROM GERMANY

The Sunday afternoon concert of the Poulet Orchestra, which holds forth in the Théâtre Sarah-Bernhardt, was conducted by Felix Hupka, a young German conductor who, I believe, had hitherto been heard in the United States in various capacities. He won a good success, though now and then his gestures seemed to be more lavish than his scores required. His piece de resistance was the Schubert *Grande Symphonie*, admittedly a beautiful work, but I fear too long drawn out to provoke the French to extraordinary enthusiasm.

At this concert, Mr. Hupka gave the first Paris hearing of *Variations* for cello and orchestra, by the Swiss composer Schulthess, admirably played by cellist Marc Delgay. These *Variations* are varied enough and their scoring is happy throughout, but, goodness, how long! Perhaps Swiss congregations have more patience than ours—or perhaps ours like more despatch in coming to the point.

ALWAYS ROOM FOR ONE MORE

The harder the times, the more orchestras we have, might be a good slogan for the French capital. At any rate, the times notwithstanding, a new symphony orchestra has just been created here, under the name of the Trianon-Lyrique Symphony Orchestra. Concerts are to be given in the Trianon-Lyrique Théâtre, up in Montmartre (the theatre where M. Louis Masson started and whence he graduated to the directorship of the Opéra-Comique) on Thursday and Saturday afternoons. Once a month a séance is to be devoted to modern music and to works of young composers. The first concerts announced are under the direction of the Spanish composer Manuel Infante, whose piano pieces a number of virtuosos (particularly Iturbi, if I am not mistaken) have played on their coast-to-coasts.

"O, PAST THAT IS!" (GEORGE ELLIOT)

Under the direction of American composer Isadore Freed, the Methodist Memorial of Paris is putting on a series of Sunday afternoon concerts in which old and unknown music is featured. The project is a worthy one, and is much appreciated by people who take music seriously. An orchestra, a chorus, well known soloists and Mr. Freed at the helm, officiate, and at each meeting a talk is made by a reputed speaker (J. D. Town-

send, at the January 31 meeting). The program, decidedly *para personas de gusto*, comprised a string trio, by Arcangelo Corelli; choruses by Palestrina, Vittoria, Byrd, Purcell, Knapp; trio in D minor by William Boyce; and violin sonata by Henry Eccles—all covering the 1540-1779 period. The soloists were Mlles. Tomayer, Sweeters, Borchhoff, Straggiotti and Blum.

FOR FRANCE

The S. I. A. M. F. (which by translation is Société Internationale des Amis de la Musique Française), and which was founded and is sponsored by many of the most distinguished and important people of this land, gave an evening of French music in the Salle Chopin, with the services of Anne Valencin (soprano); Jacques Serres (cellist); and Jean Doyen (pianist). The performances were both enjoyable and educational. The list offered the Debussy cello sonata, and pieces for that instrument by Caix d'Hervelois (18th Century), Couperin, Senaillé, Moret, Caplet, Fauré; songs by Chabrier, Charles Koechlin and Ravel; and piano *morceaux* by Pierné, Ravel, Fauré; and some numbers for voice, cello and keyboard by Lambert (17th Century).

POPULAR VIOLINIST

Bronislaw Huberman always has success in this town. At his recent recital (accompanied by Siegfried Schultze), he was heard to advantage in works of Beethoven, Bach, Schubert, and had to play any number of extras. One may not particularly care for his tone quality, or his overworking of the portamento in slow movements, but the fact remains he knows how to give his music character and meaning.

AMERICAN ORGANIST

An American musician whose playing is winning him considerable praise is Leslie Spelman, organist of the American Church of Paris. He is giving a series of recitals (Sunday afternoons) on the instrument of the new edifice, the proceeds going to buy new music for the choir. His program the other day consisted of Corelli, Arcadelt, Frescobaldi and Bach. Camille Deschamps played a Handel concerto for oboe.

COMPOSER FROM HOME

Edmund Pendleton's string quartet was on the program of the Maurice Servais lecture-concerts, as a first audition. It is in four movements and was played by the Kretzky Quartet. Mr. Pendleton, who has been a resident of Paris for some years, has not infrequently figured at local concerts. His works have always revealed him a serious musician with something to say and have consequently won him no small amount of esteem.

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THE DANCE SEASON IN REVIEW

The Wholesome if Drastic Effects of the Depression—Group Performance as a Trend—Young Folly Rebuked—International Prospects—Coming Recitals

By RUTH SEINFEL

As the dance season swings into its final lap, it seems a good time to look it over and take its measure. From the point of view of many young dancers, it has been the most discouraging season they have yet had to face in the difficult climb toward recognition. With solo recitals as costly as ever and loose change practically nonexistent, most of them have been able to afford nothing more satisfying than a good cry in the privacy of their studios. Not a few have even had to forego the luxury of a studio and have been doing their weeping in Central Park.

At the end of last season, the dance world looked like a tree about to burst into an amazing new growth, but now it looks as though the tree surgeons had done their worst with it. Young branches have been lopped off unmercifully. Except for a few youngsters whose families had a little left over after the crash, the season has belonged entirely to veterans who have weathered harder times than these and have proved their right to survive by way of the box office.

Drastic as the method was—for it seems hardly right to involve the whole world in an economic crisis just to perform a little surgery on the dance world—the operation has been on the whole a successful one, and there is no doubt, to the mind of this reporter, concerning the health of the patient as a result of it.

Two things have become clear, things which it is good for the dance world to know about itself. One of these is the unmistakable trend away from solo performances and toward the group, either concert or theatrical. The other is the folly of immature dancers, however promising, inviting audiences to come and see them perform in solitary

grandeur upon the stage for the space of a whole evening.

Of the successful ones this year, only those two undimmed stars from overseas, Mary Wigman and La Argentina, have given solo performances. Vicente Escudero is his own whole show, but he nevertheless has those two personable señoritas, Carmita and Carmela, as foils for his highly effective masculinity. Harald Kreutzberg brought four, and although his program is in concert form, he uses his group frankly for dances of the theater.

Among the local talent Martha Graham, Doris Humphrey, Charles Weidman, and Tamiris have always had groups, and the popularity of their performances this year of all years proves that they are on the right track. Moreover when one has called these names, one has called the entire roll of successful appearances so far this season, except for Angna Enters and Agnes de Mille who do not, strictly speaking, belong to the dance world any more than to the theater.

The healthful effect of the depression becomes increasingly clear when one considers the number of weekly studio performances that have been going on. Instead of the public at large being asked to endure the pain of progress by the trial and error method, the venturesome ones have wisely elected to conduct their experiments in the laboratory, with only a small circle of interested spectators to criticize and appreciate.

Chief among these has been Gluck-Sandor's Dance Centre, and here too the way points toward group performance. Mr. Gluck's little company is made up of performers who in another year might all be giving solo recitals, and the papers would have been full of faint praise for young talents prematurely thrown out upon a cold world. It is true that the experience in the Dance Centre's performances of Petrouchka, Salome and El Amor Brujo may be of little value to those among them who are not theatrically tuned. On the other hand, those who have a gift for the theater would never have discovered it under the old régime of prosperity and solo evenings.

As for the young ones who have found themselves cruelly suppressed by economic circumstance, we are not ones to weep over any condition which lengthens the period of study and preparation. Moreover, the logical place for young talent to develop is in the group. That individuals have not so far emerged to any noticeable extent in group performances may be due to the comparative youth of our leading American dancers, or it may be a real fault in the way they train their groups with an emphasis on precision rather than on individual self-expression. That the individual can be nurtured and used in performances at the same time has been demonstrated by Mr. Weidman. He has done very well by his talented pupil, young Jose Limon, and it has not needed a solo evening by Mr. Limon for the critics to notice both his promise and his progress toward fulfilling it.

The presumption that leads so many young dancers to think they have enough in them to provide a whole evening's fare for adult audiences, does neither themselves nor the dance much good. They display either a vast conceit or a considerable disrespect for their art, which must be pretty shallow if it can be learned so easily. For them especially, the inclemency of the economic weather this year is the best thing that could have happened.

A wave of internationalism is sweeping over the dance world, with, one hopes, better results than the international meetings which are engaging solemn statesmen at Geneva. For one thing, the dance tours are being organized, those seasonal trips conducted by dancing teachers which combine the broadening effects of travel with a kind of shopping expedition among the dance studios of Europe—three days of study here and a week there, and the boys and girls come home with a smattering of every kind of dancing that is done under the sun. As a means of introducing students to the dance ways of other countries these trips are undoubtedly of value. The danger is that the shoppers often return home with the conviction that they are well versed in the methods thus briefly observed. Unfortunately, this is an old American custom.

The same idea in more concentrated form is the International Dance School to be held in Buxton, England, this summer. It promises to be a kind of super-department store of the dance, with the leading representatives from each country expounding their theories

in adjoining studios. An impressive enough undertaking, its value will depend on the seriousness with which the students take their explorations into methods strange to them, and the humility with which they emerge.

Among performances to come within the next few weeks are those by Esther Junger and Belle Didjah. Miss Junger, who will dance at the Recital Theatre on February 28, made her debut in a solo recital last season. She has distinguished herself considerably this year in the Dance Centre's production of Petrouchka and El Amor Brujo.

Miss Didjah made her first appearance in 1929, and earned a star for her brief record when Eva Le Gallienne became so interested in her as to sponsor a second recital. After an absence of two years from the New York dance stage, she will return on March 6 with a program which includes, among other new numbers, a "religious cycle," demonstrating in terms of the dance the moods of four great cultural periods: the Egyptian, the Greek, the mediaeval, and the modern. Miss Didjah's performance will be at the Martin Beck Theatre.

Sokoloff Takes Up Baton After Winter Vacation

Conducts Cleveland Orchestra in Brahms' Second Symphony—Orchestra and Chorus Give Lambert's Rio Grande Under Ringwall's Direction—Myra Hess Principal Soloist of the Week

CLEVELAND, OHIO.—Returning to conduct after his winter vacation, Nikolai Sokoloff chose the Brahms second symphony to start proceedings. The work did not fail to cast its spell; it has become one of Cleveland's favorites. The soloist was that exquisite musician, pianist and recreator of music of the masters, Myra Hess, who exhibits inimitable charm, glowing warmth, and genuine creative impulse in her musical interpretations. The Beethoven C minor concerto was called to life under her magic fingers. Stravinsky's Fire Bird Suite closed the program.

The fifth in the series of chamber music concerts at Severance Hall was also distinguished by the appearance of Myra Hess, who collaborated with the Cleveland String Quartet in Franck's piano quintet. The ensemble's playing was truly artistic; rarely have we witnessed a better performance of this work. Messrs. Fuchs, violin; Ringwall, second violin; Cooley, viola; and De Gomez, cello, devoted their efforts to a modern string quartet by Quincy Porter. Strictly modern and in its second movement clearly showing Debussy's impressionistic influence, it was warmly received by the large audience, and Mr. Porter was present to receive the plaudits. The Mozart G major quartet completed this enjoyable program.

Mendelssohn's Elijah was presented by Charles G. Dawe and the Epworth Memorial Church choir, soloists of the occasion being Jean W. Kavanagh, Ruth Stein Musson, E. W. Gressle, H. Wesley Carpenter, and Walter Blodgett, organist.

Three novelties were featured by assistant conductor, Rudolph Ringwall, in the fourteenth pair of symphony concerts at Severance Hall, January 28 and 30. Of particular interest was a splendid performance of Lambert's Rio Grande by the newly organized orchestra chorus of 250 voices, in conjunction with the orchestra. The difficult piano part, abounding in intricate rhythmical

passages, was played by a college student, William Newman, with marked talent and pianistic facility. The overture to The Secret Marriage (Cimarosa) opened the concert and its merry strains were warmly applauded. Of more serious moment was Sibelius' tone poem, A Saga, dramatic in style and content. It was convincingly set forth by our symphonists; while the Pastoral Symphony of Beethoven bore a flavor of conventionality.

Dr. Sigfrid Karg-Elert, German organist and composer, presented a highly interesting program of arrangements and original compositions for organ at the Cleveland Art Museum. Deviating from our ideals of organ music as set forth by the Leipzig cantor, Dr. Karg-Elert employs short, individual themes in the construction of his works. He gave an evening of fascination.

Arthur Quimby, curator of the museum, offers programs on Sunday afternoons during the month, featuring compositions of Bach, Mendelssohn, Marcello and Dupre.

The English musicologist, Percy Scholes, delivered an enlightening lecture-recital at the museum on The British Contribution to Music, before a large and appreciative audience.

Leona Becker, contralto, and Francis J. Sadlier, bass, offered an enjoyable program of German Lieder at Sadlier's monthly recital in the Assembly of the Old Arcade.

The Cleveland Music School Settlement included a Faure sonata for violin and piano; the D minor quartet of Schubert; and a group of songs in their faculty concert on January 24.

A major student event of the Cleveland Institute was the semi-annual open concert at John Hay High School auditorium, on February 3, when seventy-five young musicians demonstrated the work of practically all departments of the school. The Madrigal Chorus, under Ward Lewis, and the senior orchestra, conducted by Maurice Hewitt, were featured. Ethel de Gomez, daughter of Victor de Gomez, who is the Cleveland Orchestra's first cellist, performed the second and third movements of the Schumann concerto; the first movement having been played by fourteen-year-old Ward Davenney. The remainder of the program was given over to solo, ensemble and choral numbers.

The Cleveland Orchestra is on tour fulfilling engagements in the east and as far west as Lansing, Mich.

Carmela Cafarelli, soprano, offered a group of Italian songs and arias before the Cleveland Oratorio Society at the Allerton Hotel recently.

In his monthly organ recital on February 1, Edwin Arthur Kraft was assisted by Hazel Lawrence, soprano, at Trinity Cathedral.

Mendelssohn's Elijah will be presented three times between now and Easter by three different organizations. R. H. W.

Porter's Lenten Activities

Hugh Porter, organist and choirmaster, Second Presbyterian Church, New York City, announces musical events at the church, beginning February 14, when The Creation was sung before a large congregation. On February 28 he will present an organ recital, playing works by Handel, Franck, Ireland, Bizet and Reubke, Elsie Luker, contralto, soloist; March 13, negro spirituals; March 20, The Crucifixion (Stainer); March 27, Easter Music and organ recital, soloist, Charles Carver, bass.

Mr. Porter will also give organ recitals at the Second Presbyterian Church, Philadelphia, March 2, and at the A. W. Association, New York, March 6. He will be the organist, March 14, for Dream of Gerontius (Elgar), New York Oratorio Society, Carnegie Hall.

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"Musicianship, fine tone, a well developed technique, added to a lively temperament are revealed in her playing, which was a genuine treat."—Cologne Rheinische Musikzeitung.

"An accomplished mistress of the violin, with an impetuous temperament. Her technique is quite faultless."—Hague Nieuwe Rotterdamsche Courant.

"The young artist has such a complete command of her instrument that difficulties cease to exist for her."—Belgium L'Etoile Belge.



Chicago Opera Company Delights Boston With German Offerings

Offerings of the Week Include Meistersinger, Samson and Delilah, Rigoletto, Tristan, and The Barber—Few Concerts Given During the Opera Season

BOSTON.—Operatic performances by the Chicago Civic Opera Company, most of them on a high artistic level, continued to occupy the almost undivided attention of Boston music-lovers. As has been the case in recent seasons, the greater successes were in the German repertoire, wherein not only excellent and uniform casts of singers, but also the admirable conducting of Egon Pollak and the modernized stage direction of Dr. Otto Erhardt, were to be seen and heard.

DIE MEISTERSINGER, FEBRUARY 5

The production was similar to the splendid one of last season with a few notable exceptions. Lotte Lehmann was an Eva new to Boston, and her efforts surpassed even the brilliance of her debut in Lohengrin. Here was the perfect Eva—in voice, action and appearance. The glorious voice was at its best. Suited to the tone was the facial expression, once or twice so genuine and poignant as to be unforgettable. Hans Hermann Nissen, the new Hans Sachs, was similarly eloquent. His display of beauty of voice and character portrayal in the third act made the very picture of pathos and resignation. Also successful, as Walther, was Rudolf Laubenthal, who was hurriedly called to substitute for Rene Maison. As a loan to the Chicago forces from the Metropolitan Opera he brought expert delineation to the part and added materially to the presentation of Die Meistersinger.

The performance of the Chicagoans was compelling, even though this season's attained not quite the intensity of last year's. Eduard Habich achieved a miracle as Beckmesser, almost entirely concealing an attack of gripe that threatened to stop him at any moment. Alexander Kipnis was a fine Pogner, investing the rôle with the same sharpness of detail that he expends in every part he sings. Oscar Colcaire was an unusually fine David, singing in rich voice and occupying himself with delightful banter. Sonia Sharnova, also, appeared to excellent advantage as Magdalena. Mr. Pollak worked in the pit with might and main, presenting his remarkably unified as well as poetic version of the score.

SAMSON AND DELILAH, FEBRUARY 6 (MATINEE)

This revival apparently proved that Saint-Saëns' oratorio-like opera is neither a box-office attraction nor an engrossing music-drama. Perhaps its rightful place, if any, is the concert stage, where it is often sung as oratorio.

The production was good, without being brilliant. Cyrena van Gordon was an opulent-voiced and Junoesque Delilah. For the second time in the week Paul Althouse sang at short notice, appearing in place of Charles Marshall as Samson. His singing was excellent, notably in the prison scene. Cesare Formichi as the High Priest; Chase Baromeo as the Old Hebrew; and Sergio Benoni as Abimelech; as well as those filling in the smaller parts, contributed to a well-rounded performance. The staging was effective if not especially imaginative, and Emil Cooper conducted zealously and tastefully.

RIGOLETTO, FEBRUARY 6 (EVENING)

One who had sat through seven operas within six days was bound to nod slightly during a performance that was more or less routine in the Italianate style. Perhaps the most convincing work was done by Victor Damiani in the title rôle. Antonio Cortis was the conventional tenor as the Duke; while Margherita Salvi, as Gilda, was not in good voice. Coe Glade as Maddalena; Louise Bernhardt as the old nurse, and Virgilio Lazzari as Sparafucile were capable performers. Frank St. Leger conducted with

greater zest and discretion than the production otherwise merited.

TRISTAN UND ISOLDE, FEBRUARY 8

Here again was Wagnerian music-drama in high-pitched performance, better-balanced than the Tristan of last season, though perhaps not quite attaining such moments of incandescence. There was an excellent cast, headed by Frida Leider, who makes a magnificent Isolde. Vocally, indeed, she was perhaps better than in any previous Boston appearance. Marie Olszewska was again a beautiful Brangaene, to the eye as well as to the ear. As King Mark, Alexander Kipnis was greater than ever. Who else could interrupt the lovers' meeting with a usually tiresome harangue and actually win the sympathy of the listener? In such company Paul Althouse, as Tristan, had quite a job on his hands to hold his own. He sang well and movingly the music of the dying hero in the third act.

Hans Hermann Nissen, the Kurvenal, presented that rôle more effectively than it has been done in recent Chicagoan productions. The minor parts were capably filled; and the singing of the sailors in the first act was good. The production was effectively staged under Dr. Erhardt's direction, with here and there an unfamiliar touch to add illusion. Lastly, the reading of the score under Mr. Pollak was a marvel of insight.

THE BARBER OF SEVILLE, FEBRUARY 9

The Chicago players struck a happy balance between burlesque at one extreme and lack of animation at the other. The presentation of music and text had wit and esprit, but not vulgarity. Charles Hackett

was far more convincing than usual as the Count, once the opening serenade had been disposed of none too successfully. The singing of Margherita Salvi, who made a charming Rosina, was greatly superior to her work in Rigoletto. Her voice had freshness, animation and good quality.

The palm went, however, to Victor Damiani, who was a Figaro to the life, ever in character and singing in beautiful voice. Vanni-Marcoux, an artist who honors any rôle, was the Basilio, contriving fresh bits of business. Salvatore Baccaloni was an unusually resonant Bartolo, in looks and gesture ideally cast as the senile and impudent guardian of Rosina.

These artists sang well not only singly, but also in ensemble. The lesser rôles were similarly well filled. Mr. Moranzoni conducted with spirit, but the musicians occasionally acted as if they were saving themselves for a rigorous week.

FEW CONCERTS SCHEDULED

Two orchestral concerts and two solo recitals were the only other musical events to distract attention from opera. On February 7 at Symphony Hall, Efrem Zimbalist played the violin for the first time in several years before an expected but none the less disappointingly small audience. His program was devoted entirely to music by Bach and Paganini, in which Zimbalist displayed his familiar virtues—beautiful tone, classic style and apparently flawless technique.

Simultaneously, the People's Symphony Orchestra gave its seventh concert of the season at Jordan Hall. Thompson Stone conducted the Franck symphony and short pieces by Bach and Lalo; while Frank MacDonald, concertmaster, led the orchestra for the accompaniment to his daughter, Margaret, in a Mozart piano concerto.

The Boston Symphony Orchestra, led by Serge Koussevitzky, gave the third of its Tuesday matinee concerts at Symphony Hall on February 9. Schubert's Unfinished Symphony; ballet music from Rosamunde, and the Brahms E minor symphony were played.

John Charles Thomas sang at the Statler morning musicale on February 10. The customarily large and fashionable audience

warmly applauded the singer in a program of old airs, German Lieder, songs by contemporary composers and operatic arias. M. S.

Grand Opera Party for Musicians' Aid

A Grand Opera Surprise Party will be staged at the Metropolitan on March 6, for the benefit of the Musicians' Emergency Aid, which is raising a \$300,000 fund for the relief of impoverished musicians. The cast will include notable figures of the operatic world. The services of the entire personnel of the Metropolitan are being contributed so that the proceeds may be devoted to the fund.

According to Dr. Walter Damrosch, chairman, the performance is to live up to its name by being replete with surprises. It is expected to be one of the most novel and original ever presented at the Metropolitan. Many of the scenes are already being rehearsed.

It is understood that the surprise party will be presented in the manner of a revue, with a large number of scenes ranging from intimate numbers with one or two artists, to spectacles in which the entire cast including the ballet corps will appear. Special scenery will be prepared for the spectacle numbers.



ALFREDO
GANDOLFI

REPLACES SCOTTI AS SCARPIA AT THE METROPOLITAN OPERA HOUSE AND SCORES A BRILLIANT SUCCESS.

New York Times, Feb. 7, 1932

Italian compatriots greeted Gandolfi heartily as he entered the stage. A dignified and distinguished figure, his performance throughout was excellent, both in its more lyric vocal dialogue and tense moments of drama.

New York Herald Tribune, Feb. 7, 1932

Both from the vocal and dramatic point of view his performance was more than competent; his impersonation of the villain of the Puccini-Sardou opera proved convincing, and told of experience with and knowledge of the rôle. His voice was of satisfactory volume for its task, and Mr. Gandolfi did some very commendable singing.

New York Staats-Zeitung, Feb. 7, 1932

The well known baritone, Alfredo Gandolfi, who had already appeared in the rôle in Baltimore and San Francisco, leaped into the breach and—as the saying goes—saved the situation. But he did far more than that. The experienced and competent artist offered both vocally and histrionically a surprisingly good and impressive presentation, which manifested itself upon his first entrance, increased in the second act and, particularly in the last half, attained dramatic heights which met obvious comparisons with honor.

Gandolfi, who seems predestined to the rôle of Scarpia by reason of his attractive figure, sang with a well rounded, beautiful and fresh voice, which dominated the powerful chorus in the first act, projected his warm and dark colored organ with much force, emotion and dramatic expression, and acted with freedom, naturally and convincingly. He was received with loud and well deserved applause.

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STUDIO NOTES

John Bland

Nancy Emps, soprano, an advanced pupil of John Bland, was heard in a recital of old Italian, German and French songs at the Staten Island Academy, New York, February 19.

Ida Haggerty-Snell

Frequent studio recitals by this teacher of the Marchesi method are followed by public presentation of pupils, such as that of February 13 at the Hotel Thorndyke, New York.

The three Justineau sisters revealed well blended voices in the opening trio, followed by solos which showed their finished style. Miss Sobel sang By the River with pathos; and Miss Donnelly's dramatic ability registered favorably. Summer (Chaminade) fully displayed Miss Sandroff's charming voice and musicianship; and Mr. Marier revealed a light baritone of well-placed tones. Miss Sanders has a dramatic voice, colorful and expressive. This is also true of John C. Piver, baritone. Both singers have an animated, fervent delivery. Cadman's Joy was sung by Jane Alexander, a student of promise; followed by Louis Rupnik, who has a deep baritone voice, which delighted the audience. Mrs. Blake, mezzo-contralto, sang the Habanera (Carmen) with fire, and tonal richness. Del Riego's The Reason was offered by Mrs. Davenport with expressiveness; and Frank Sherlock sang Money, O! (Head). His dramatic voice encompassed three octaves. The accompanists were Sarah Sandroff and E. Duboise; and the hall was completely filled. F. W. R.

La Forge-Berumen

Frank La Forge and his artist-pupils were recently heard in concert in the Congregational Church at Darien, Conn. Mr. La Forge opened the program with organ solos, followed by First Psalm. Mr. La Forge's own composition, sung by an ensemble of solo voices, all La Forge pupils. Incidental solos were by Florence Misgen, soprano; Elizabeth Andres, contralto; and Julian Marshall, tenor. Miss Andres also sang Ah, mon fils from Meyerbeer's Le Prophete. Kathryn Newman, soprano, and Harrington van Hoesen, baritone, were also heard in solo numbers. Mr. La Forge accompanied at the organ.

Florence Ostrander

Florence Ostrander, soprano and vocal teacher, came into metropolitan notice when her artist-pupils, Dorothy D. Potter, soprano; and Betty Whitehill, contralto, appeared in Chalf Hall. These singers, with Gertrude Gibson, another Ostrander artist, collaborated in a concert on January 26 sponsored by the Daily Reporter of Scarsdale.

After the concert, W. Livingston Larned, writer of syndicated articles in the Reporter, wrote of Mrs. Ostrander, "whose directional genius was again verified"; of Miss Whitehill, in a "remarkably diversified series of song-moods"; and of Miss Gibson, who sang Weckerlin and Verdi excerpts, "there was appreciation and enjoyment for the listeners."

The New Rochelle Standard Star recently commented on Mrs. Ostrander, following her singing at a local musicale, saying in part: "She has a lyric soprano voice of lovely quality, which she uses with ease and good taste; she sang songs by Wolf, Fourdrain, Rachmaninoff, Meta Schumann and Hageman. Her reputation as singer and teacher has brought her pupils in New York, where her studio is a scene of activity."

Arthur Wilson

Two pupils from the Arthur Wilson Studio of Singing in Boston have recently received recognition from the press. The first is Dorothy George (Mrs. Arthur Wilson), mezzo-soprano, who sang the first performance in Boston of four Richard Trunk Christmas songs, at the Flute Players Club; Georges Laurent, first flutist of the Boston Symphony, director. H. T. Parker wrote in the Transcript: "Miss George sang them skilfully and felicitously, while to each she prefixed a word of explanation well chosen and well spoken. For once the speaking voice of the singer also charmed. Trunk's songs to four poets are rather better than most of the kind. Now and then he terms a phrase that is happy fancy, when there is as sympathetic a voice and mind as Miss George's to shape and color it."

When John Percival, bass baritone, sang the Messiah at Fall River (Mass.) Music Club on January 25, the Fall River Herald News commented: "Listening to Mr. Percival's voice lent the same charm and satisfaction that is derived from the singing of Tibbett and Thomas. The basso's voice is warm and sympathetic, powerful and mellow, of great range and equally well adapted to florid bravura and sustained legato styles. His temperament is highly artistic, responsive to the most delicate shadings of nuance as to the art of expression as a whole. It would be worth while, we believe, to hear this artist in a song recital at some time."

William A. C. Zerffi

William Zerffi's artist-pupil, Mary Louise Coltrane, lyric coloratura soprano, gave a concert at the Hotel St. George, Brooklyn, N. Y., February 3. Besides a German group by Brahms, Schumann, and Loewe, Miss Coltrane sang English numbers and two arias, from Ernani and Traviata.

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Gradova and Brunskill Are Soloists With Chicago Orchestra

La Argentina Gives Another Dance Recital—Oxford Piano Teachers' Guild Meets—School Notes

CHICAGO.—La Argentina gave another dance recital at Orchestra Hall on February 6. She will make her last appearance here on March 14, until the fall of 1933.

At the Art Institute, an ensemble composed of twelve men from the Little Symphony, George Dasch, conductor, gave their weekly concert, assisted by Margaret Sweeney, harp soloist.

Ruth Page, assisted by Blake Scott and a dance group, appeared at the Goodman Theatre.

At the Beachview Club, Lorna Doone Jackson, contralto, was presented in a recital.

On February 8, Rosette Anday, contralto, sang a program at the Playhouse in the afternoon, and in the evening Sigfrid Karg-Elert gave an organ concert at Kimball Hall.

CHICAGO SYMPHONY ORCHESTRA CONCERTS

The regular Tuesday afternoon concert of the Chicago Symphony was conducted by Frederick Stock. The soloist was Gitta Gradova, pianist, who celebrated her third appearance with the orchestra by playing the Saint-Saëns concerto for piano (No. 4) in C minor. The program also included Brahms' Variations on a Theme by Haydn and Tchaikovsky's symphony No. 5 in E minor.

On the evening of February 11 and afternoon of the 12th, the orchestra, also under Stock, presented a new artist to Chicago, Muriel Brunskill, an English contralto, who made her American debut at the last Cincinnati May Festival. She sang for her introduction here Reger's An Die Hoffnung; and Elgar's Sea Pictures. Miss Brunskill has a glorious voice in every register, excellent phrasing, clear delivery and richness of tone such as Orchestra Hall has seldom heard. Needless to say, her success had the earmark of a personal triumph.

The program further included Franck's Morceau symphonique, and selections from Act 3 of Siegfried, arranged for concert performance by Frederic Stock. The symphonic numbers were splendidly delineated by the orchestra, which also gave fine support to the soloist. The concert may well be regarded as one of the most interesting performed so far this season under Stock.

SONG RECITAL AT BUSH

Hermanus Baer, baritone, gave a recital in the hall of the Bush Conservatory on February 9.

OXFORD PIANO TEACHERS' GUILD MEETS

The Oxford Piano Teachers' Guild of America met on February 12 at the American Conservatory of Music in Kimball Hall. Louis A. Crittenton, director of the music promotion division of W. W. Kimball Company, was the guest speaker; his subject being Out of the Ruts. He showed moving pictures of various public school piano classes, and his talk included valuable information and suggestions to class and private piano teachers. Officers of the Guild are: Florence Opheim, president; Ruth Belinky, vice-president; Mildred Smith, corresponding secretary; Evelyn Vermilyea, recording secretary; and Mae Franks, treasurer.

EMMA CANNAM AT SENECA

Emma Cannam, soprano, sang at the Seneca Hotel on February 7. Titra Ganzal was her accompanist.

CHICAGO MUSICAL COLLEGE ACTIVITIES

The Chicago Musical College gave its first major operatic performance of the year in the Little Theatre on February 13. The opera class appeared in The Secret of Suzanna, by Wolf-Ferrari; and the second act from Von Flotow's Martha. These two productions served as excellent mediums for the presentation of those young students who are preparing for an operatic career.

Voice pupils of Clare John Thomas and piano pupils of Edward Collins appeared in a joint recital in the Little Theatre on February 10. The students heard were: Burford Huffman, baritone; Grace Carlson, mezzo-soprano; Evelyn Jackson, soprano;

Sverre Ostheim, baritone; Virginia Vanderburgh and Ethel Evenson, pianists. LaBerna Neves, pupil of Mme. Cole-Audet, accompanied.

William Pfeiffer, baritone, and Robert Long, tenor, pupils of Graham Reed, gave a musical program at the Austin Women's Club on February 8.

Jules Grandon, baritone, student of Isaac Van Grove, is soloist on the Komiss Company program, Tuesday and Friday evenings over WGN.

Lawrence Paquin, head of the dramatic department, presented the Paquin Players in Edward Nasse's play, Plots and Playwrights, in the Little Theatre on January 30 and February 1.

Joel Johnson, baritone and pupil of Arch Bailey, was soloist at the South Chicago Y. M. C. A. last month for the annual meeting of the South End Building and Loan Association. Mr. Johnson also sang on February 15 for the South Chicago Rebecca's annual dinner party.

Piano pupils of Laura C. Neel and Myrtle Hahn; assisted by Ruth Kinast, soprano pupil of Mrs. Titus; and Alfred Loomer at the second piano, presented a recital in the Little Theatre on February 5. The house was filled to capacity.

Viola Roth, of the dramatic art faculty, gave a program of character sketches for the Glenold Club at the Loyola Community Theatre on February 9. Miss Roth will present the same program at Lincoln 22 U. O. T. S., on February 26.

HANNA BUTLER'S STUDIO

A pupil from the studios of Hanna Butler, Margaret Livingston, furnished the program for the Republican Club at the luncheon given in honor of Dollie Gann. Miss Livingston also sang a group of songs for the North End Women's Club and the German Press Club early this month, and on February 12 appeared at the Cordon Club.

COLUMBIA SCHOOL NOTES

Mary Whipple Lindsay, supervisor of the children's Saturday morning classes, has organized a new class in technic, with the opening of the new term—February 8. She has also planned a studio recital for February 27.

Jeuel Prosser, contralto from Louise St. John Westervelt's studio, is to give a concert in the Young American Artist's series, March 3. This course is under the direction of Jessie B. Hall.

Several new classes were inaugurated with the opening of the new semester. They included English literature; educational psychology and general methods and principles of teaching. These courses are conducted in the Columbia School as an extension centre of Lewis Institute.

Invitations were issued by Dudley Buck for a program of music at the Cordon, on February 18. (Those participating were William Miller, tenor; Marie Morrissey, contralto; Margaret Lester, soprano, and Leslie Arnold, baritone.)

Lillian Price, of the voice department, has a number of students in professional work. One of them, Lois Cook Radcliff, is singing over the air in California. Miss Price had a recent class meeting at the home of one of her pupils, Mrs. Marie Gruener in Berwyn, Ill.

AMERICAN CONSERVATORY NOTES

Allen Spencer, dean of the American Conservatory faculty, appeared in his seventy-fifth piano recital at the Academy of Our Lady, January 31. He was guest of honor at a reception in the academy following the concert.

The following students won first place in the recent contests conducted by the Society of American Musicians for recital appearances in Chicago: Sam Thaviu, student of Mischa Mischakoff; Anthony Guerrero, student of Hans Hess; and Marie Cowan, student of Frank Van Dusen.

Arnold Bloom, young piano student of Louise Robyn, is appearing this month before the music teachers in the larger Cali-

fornia cities, under the management of Bernard Wagness of the Oliver Ditson Company. Young Bloom is demonstrating the Robyn system of child training, and his repertoire includes a large number of the classics and a small sonata of four movements, his own composition.

Thelma Tarver, who graduated from the conservatory in June, 1931, with the degree Bachelor of Music Education, has accepted an appointment as head of the music department and teacher of public school music in Swift Memorial College, Rogersville, Tenn. She received her training under O. E. Robinson.

Harriet Hebert, contralto, of the faculty, directed the members of her glee club in a pageant, America in the Making, at the Luther Institute on February 6. Lela Hamner, also a faculty member, was the accompanist.

Suzanne Goldberg and Robert Kittredge, piano students of Edna Cookingham, were heard in the Lyon and Healy Junior Series of recitals, February 13. Richard Wozny and George Orndorff, also pupils of Miss Cookingham, have fulfilled return engagements in the Junior Series this season.

JEANNETTE COX.

Czerwony Has Full Schedule

In addition to a heavy teaching schedule, Richard Czerwony, violinist, is active in the concert field. On February 3 he was



RICHARD CZERWONY.

soloist with the Apollo Club of Minneapolis, playing the Handel sonata in D major and a group of shorter numbers. Mr. Czerwony was concertmaster, assistant conductor and soloist with the Minneapolis Symphony for nine years.

He made another solo appearance at Orchestra Hall on February 5 with the Apollo Club (of Chicago); again performing the Handel sonata and a group of compositions which included his own Valse Lente.

Mr. Czerwony teaches every day, conducts weekly rehearsals with the Bush Conservatory Orchestra, has a number of ensemble and interpretation classes, is preparing constantly for concerts, and has to his credit many compositions.

Civic Music Convention Lauded by Delegate

Gail Martin, vice-president of the Salt Lake City Civic Music Association, summed up his impressions of the recent National Civic Music Association convention in Chicago as follows:

"I envisioned somewhat the inspirational value of such an assembly, but I had not the least anticipation of its great practical value. One could not help but be impressed by the number of prominent men and women present. Merchants, foundrymen, builders, bankers, doctors, textile manufacturers, rubbed elbows with society leaders, musicians, club leaders and teachers.

"It was interesting to hear what Dayton, O., thought of Baggiore, Kochanski, Le-

vitzki and Giannini, and then get the ideas of the delegate from Medford, Ore., or Mobile, Ala., or Fort Worth, Tex. Particular attention was paid to young artists, who have the power and ability but lack the reputation as yet. Such information will greatly assist organizations in getting the most for their money. Delegates who are on the alert heard discussions that should enable their organizations to buy four attractions for the price formerly paid for one artist under the 'star' system and yet actually increase the quality of their courses.

"For two days we discussed the best methods of selling music to the communities of the United States. Under the guidance of a master salesman and psychologist of business, such as Dema Harshbarger, a great mass of information was developed useful to every emergency and every city."

Iturbi, Gigli, Don Cossacks Are Heard in San Francisco

An Opera-Comique Company is Formed

SAN FRANCISCO.—The Tivoli Theatre was sold out when José Iturbi gave a recital, February 1. In the audience were many professional pianists and students of the instrument. Iturbi's program which was serious but not tedious was delivered with an art which makes his playing a model for every aspirant to pianistic fame. José Iturbi is not only magnificently equipped technically (he achieves things which amaze even in this day of transcendental skill) but he possesses the higher virtues that spring from a fine emotional sensibility: keen intellect, thorough and comprehensive musicianship, and rare feeling for contrast, balance and delicate nuance in dynamic shading. He gave an engrossing performance of Beethoven's sonata in A flat major, op. 110. In his readings of such moderns as Ravel, de Falla and Albeniz, Iturbi evoked the praise and gratitude of music lovers.

GIGLI SOLOIST AT MUNICIPAL "POP" CONCERT

The fourth Municipal Symphony concert under the baton of Basil Cameron, at Exposition Auditorium, February 2, was one of the bright lights of the current season. Cameron gave a splendid performance of the overture to Nicolai's Merry Wives of Windsor. Then came Schubert's Unfinished Symphony, the presentation of which aroused enthusiasm. Cameron's other numbers, Dukas' Scherzo, The Sorcerer's Apprentice, and Tchaikovsky's Theme and Variations from suite No. 3, also had artistic delineation.

The soloist was Beniamino Gigli, who, when he stepped on the platform, received a hearty welcome from his host of admirers. His first song was the Flower Song from Carmen. He made it a marvelous realization of feeling and a flawless lesson in the art of song. Gigli's interpretative powers and the fiery and dramatic quality of his voice were supremely evident in Racconto di Rodolfo, from La Bohème; and the E lucevan le stelle, from Tosca. Needless to state, the audience of 9,000 were greatly enthused by Gigli's singing.

DON COSSACK CHORUS TRIUMPHS IN ITS FIRST SAN FRANCISCO CONCERT

Never in San Francisco's annals was there a more absorbing choral concert than the one provided by the Don Cossack Russian Male Chorus in the Tivoli Theatre, February 6. The Cossacks gave a performance that aroused the audience, composed of many of their compatriots, to an outburst of frenetic excitement. At the conclusion of the program, stamping of feet could be heard throughout the house and people rushed down the aisles to the stage, cheering and shouting vociferously. Despite the long and taxing printed program, the audience remained to listen to Serge Jaroff, the dynamic conductor, direct his chorus in several encores. The chorus sang sacred and secular numbers, and many Russian folk songs. In Serge Jaroff, the chorus boasts of a leader who has developed its technique to a high peak of perfection. San Franciscans have not experienced a finer concert of this type in several seasons, and according to Selby C. Oppenheimer, San Francisco manager, the advance sale for the Cossacks' second concert indicates another capacity audience.

OPERA-COMIQUE

A new opera organization has been formed, the San Francisco Opera-Comique. Maud Fay Symington is the impresario; Frederick Schiller, director, and Lucy White Schiller, manager-secretary. Von Suppe's Boccaccio; Deems Taylor's Peter Ibbetson; Nicolai's Merry Wives of Windsor; Offenbach's Love Tales of Hoffmann; Humperdinck's Hänsel and Gretel, with Wagner's Meistersinger as a climax are scheduled for production. Mrs. Symington, professionally known as Maud Fay, announces that the performances will be given at the Tivoli later in the season.

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Rodzinski Not to Conduct in New York

Forced to Decline Second Invitation to Lead New York Philharmonic Orchestra as Guest—Local Programs Well Received

LOS ANGELES, CAL.—Dr. Artur Rodzinski is forced to decline a second invitation to guest-conduct the New York Philharmonic Symphony, the Musical Courier correspondent learned in an exclusive interview with George Leslie Smith, manager of the Los Angeles Philharmonic Orchestra. The Los Angeles maestro was asked to head the eastern ensemble during the latter half of March, but could accept that offer no more than an earlier one which reached him in October, 1931. Then Rodzinski was bidden to substitute for Toscanini, whose departure from Italy had been delayed. Rather than miss the opening concerts of his own season, Dr. Rodzinski passed up the honor. "Dr. Rodzinski and the entire Philharmonic organization appreciate the honor and opportunity, but matters cannot be arranged without upsetting bookings here and throughout southern California," Manager Smith explained. "Quite a few out-of-town engagements have been contracted with the distinct understanding, and on the strength that Rodzinski will occupy the rostrum. Naturally, these agreements preclude any leave of absence. Besides, Dr. Rodzinski is too loyal to his local audiences, which this season more than ever have shown faithfulness and admiration by large attendance. After all, it is not merely a question of Dr. Rodzinski's conducting two weeks in Manhattan. He would have to arrive there in time for rehearsals. As far as guest-conducting goes, Los Angeles is located on the wrong coast."

That Rodzinski is a public favorite was demonstrated twice within less than twenty-four hours, for there were large gatherings both for the Saturday night and Sunday afternoon concerts. Olga Steeb, Los Angeles pianist, was principal soloist Saturday, contributing a superb performance of the Grieg concerto. Sidor Belarsky, Russian basso, sang a group of songs, appearing to fine advantage also on Sunday, when he chose arias from Rossini and Borodin operas.

Apropos of singing, devotees and lovers of that art feasted richly when Kathryn Meisle sang the regular Philharmonic Course recital, under the management of L. E. Behymer. This American contralto commands a big following here. Her previous successes in concert, three seasons with the Los Angeles Opera Company and as soloist with the Philharmonic Orchestra during the winter and in the summer at the Bowl, filled the big auditorium for her most recent performance. As if to demonstrate further her versatility, she sang old Italian arias. Schubert, Schumann, Strauss, Verdi, arias by Verdi and Delibes, songs by Russian, Spanish, French and American composers, including, in the Luxembourg Gardens, by Kathleen Lockhart Manning of this city. Brilliant and subtly musical accompaniments were published by Raymond McFeeters, Los Angeles pianist and coach.

Speaking of piano playing, that type of music making was splendidly manifested by Lillian Steuber. She started her program with the sixth French suite of Bach and the Handel Variations of Brahms, skipping not a single repeat. After this colossal work came eight Chopin items, four Debussy preludes, the Alcazin of Albeniz, and for more than good measure the Etude Transcendante in F minor by Liszt. Encores between the different groups and at the close were performed. This young artist has a special flair for clarity of technical exposition, a doubly welcome faculty in these days of rugged individualism.

Thanks to the hospitality of Maestro and Mme. Otto Morando, formerly vocal department heads at the Toronto Conservatory, a group of chamber music enthusiasts heard the Hart House String Quartet. And they had ample cause also for admiring this excellently attuned foursome. The program consisted of the B flat major quartet by Brahms; a quartet by Dr. Wesley La Violette, of Chicago, and the Debussy Quatuor. A second program was performed by the Canadians in Beverly Hills. They are to return next season for several public events.

B. D. U.

Laurie Merrill Wins Prize

Laurie Merrill's definition of music was awarded first prize at the New York City Federation of Women's Clubs meeting, Hotel

Astor, February 5; and her picture appeared next day on the front page of the American. She recently gave recitals of her own poems in Boston and Philadelphia, with Rita Neve at the piano. To date her poetry has been printed in Versecraft, The Poetry Review, Contemporary Vision, Poetry World, Interludes, several being reprinted in New York, Hartford, Dallas, Charleston, Pasadena and Philadelphia newspapers.

Hans Schuermann for University of Pennsylvania

Hans Schuermann, German pianist and authority on the science of music, has been brought to America by the University of Pennsylvania for a series of music courses. It is his aim to show through laboratory demonstration and experimentation what the



Blakeman & Shuter photo

HANS SCHUEMANN.

German pianist and authority on the science of music, now in America.

scientific basis of music is, and what the actual difference is between good music and bad music. This instruction is designed to serve as groundwork for incipient composers and artists, and also to train laymen to become intelligent listeners at concerts.

Professor Schuermann has been studying the output of American composers, and believes that the chief handicap of present day American—and for that matter, European—music is not lack of talent or inspiration, but lack of knowledge and unwillingness to devote the necessary long years to preliminary hard work.

Professor Schuermann received his musical training at the Leipzig Conservatory and the Munich Academy of Music. He performs on the organ, harpsichord and clavichord, as well as on the piano. He has invented a number of electroacoustical devices for increasing the variety and tonal scope of musical instruments. One of these is an invention for sustaining tones on strings, and another for securing in a small room the same cathedral effect of tone that one gets playing in a large hall.

Barrère, Salzedo, Britt to Give Joint Programs

Georges Barrère, flutist; Carlos Salzedo, harpist; and Horace Britt, cellist, are to join forces next season in presenting programs. This will not interfere with the solo work of the three artists, nor with Mr. Barrère's activities as head of the Barrère Little

Symphony, and Mr. Salzedo's tours with his Harp Ensemble.

All three are graduates of the Paris Conservatoire and make their permanent homes in this country. Georges Barrère was born in Bordeaux. In 1905 he accepted the invitation of Walter Damrosch and came here to join the New York Symphony. He remained with this orchestra until its merger with the Philharmonic in 1928, when he resigned to devote his time to flutist engagements and work as conductor. Carlos Salzedo, born in Paris, first came here in 1909 as solo harpist for the Metropolitan Opera Company. Since 1913 he has concentrated on his concert career as an individual artist and on the direction of his Harp Ensemble. Horace Britt is a native of Antwerp. His career has included work as a member of the Letz and Elman Quartets and cellist recitals. Pablo Casals, cellist, now conductor of the Barcelona Symphony, recently engaged Mr. Britt as cello soloist for several appearances with his orchestra.

Winston-Salem School Joins National Association

WINSTON-SALEM, N. C.—The announcement has just been made public by Charles G. Vardell, dean of the school of music of Salem College, that the institution is now a member of the National Association of Schools of Music, and the first school in North Carolina to be admitted.



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BY RICHARD GILBERT

The present Columbia recording, by Willem Mengelberg and his Concertgebouw Orchestra of Amsterdam, of J. S. Bach's suite No. 2 in B minor for flute and strings, is not the first. Several years ago Victor presented a version by Frederick Stock and the Chicago Symphony Orchestra. The red seal recording occupies two discs, while the Columbia set comprises three records, 12-inch, contained within album No. 168.

I have not Stock's reading at hand; I believe it is complete, with several repeats omitted. The Columbia set contains the overture (grave; allegro), rondo (allegro), sarabande (andante), bourrée I (allegro), bourrée II (allegro), polonaise (moderato), menuet (allegretto) and badinerie (allegro). The *da capo* indications in the overture are ignored; the bourrées and rondo are played with proper repeats, likewise the polonaise, menuet and badinerie.

It is said that in the playing of this delightfully sparkling suite Mengelberg uses seven flutes. It is impossible to discern the exact number from the records, but it is certain that a group does perform the flute part with the exception of passages like the double in the polonaise. Here the solo instrument seems short-breathed in the midst of difficult measures and cannot be said to display genuine virtuosity. Mengelberg is correct in using a group of flutes in order to interpret the partituras directions of "solo" and "tutti" in the score. But, for recording purposes, I am of the opinion that a solo flute used throughout would make for better phonographic clarity. However, there is no indication that these records provide anything but the clearest reproduction. They give an extremely faithful reflection of an auditorium performance. Though I would prefer a greater buoyancy of spirit in the quicker movements and, in places, a more lucid and articulate fluting. The Amsterdam strings display a fine tone and the powerful amplification given them does not destroy their ingratiating mellifluousness in the slightest degree.

Disc No. 50314D, listed in Columbia's low-priced 12-inch class, is both a surprise and something of a find. One side contains the largo mesto from Carl Philip Emmanuel Bach's third concerto for cello and orchestra (piano); the other, a delightful fragment called *Plainte* by a famous viola da gamba player of the Eighteenth Century, M. de Caix d'Hervelois (1670-1752). Maurice Maréchal, French cellist, plays both with accompaniment by an anonymous pianist.

Caix d'Hervelois did not live to witness the complete metamorphosis of his instrument to its state of a cello. Bach did; and

he was one of the most prominent of the composers, including Haydn, who, during the Eighteenth Century, endeavored to create a literature for the cello. His concerto No. 3 is his most famous work for this majestic instrument.

The title of Caix d'Hervelois's work is given on the record label simply as *Plainte*. Thanks to a facsimile copy reposing in the music room of the New York Public Library, I have identified this piece with a suite pour viole de gambe et clavecin ou violoncelle et piano, harmonisée par Alexandre Béon (Paris, 1907). The eminent cello pedagogue took it from the originally published *Premier Livre de Pièces de Viole avec basse continue*, par Caix d'Hervelois. The suite contains, in addition to a *Plainte*, two short preludes, sarabande, menuet, gavotte and a movement entitled *La Napolitaine*. Examination of the 1930 French Columbia catalogue reveals the fact that Maréchal has also recorded the remaining movements. I sincerely trust that the local company will shortly repress the other disc for the music presented here is as beautiful and expressive as any I have ever heard proclaimed by this austere instrument.

Maréchal's playing is, as might be expected of the premier cellist of France, entirely first rate. The reproduction is equal to the original; the tones of warm timbre, distinguished and captivating, are projected without blemish or distortion of any kind and with uncommonly faithful volume. At the finish of the concerto, where the melody sinks below the staff, this realism becomes especially impressive. A record not to be missed.

Victor

Albert Coates and his conducting and recording of Russian music have been mentioned in these columns before. The latest publication by Victor of a favorite Coates interpretation is Borodin's *In the Steppes of Central Asia*. This piece, with its long drawn violin tones and use of that sometimes captivating device, the gradual and prolonged crescendo, receives a performance here by the London Symphony Orchestra which could not be improved upon. The same might also be said of the recording. Record No. 11169.

Batti, batti, from Don Giovanni, and L'Amerô sarò costante, from the seldom-heard *Il Ré Pastore*, are the two Mozart arias Elisabeth Rethberg has lately chosen to record for Victor. This talented singer could hardly have made a better choice—so delectable are both the arias themselves and the manner in which they are proclaimed. The matured Mozart, of Don Giovanni, is more or less familiar; not so the Shepherd King from his nineteen-year-old pen. In the excerpt from the latter opera, Yacob Zayde (is this the New York violinist?) supplies a lovely obbligato. The orchestral accompaniment throughout disc No. 7472 has rotundity and weight.

The appealing voice of John McCormack is heard in Thomas Moore's ballad, *The Harp That Once Thro' Tara's Halls*, and

in a humorous song, *The Garden Where the Praetries Grow*, from disc No. 1563. The former replaces an older recording. The record is highly recommended to all McCormack's admirers.

Brunswick

Two Brahms songs, *Ständchen*, op. 106, No. 1, and *Minnelied*, op. 71, No. 5, form the latest Heinrich Schlusnus record (No. 85008). The piano accompaniment is by the thoroughly proficient Franz Rupp. On a par with the other Brunswick Schlusnus discs, this publication is unreservedly complimented.

Vienna

(Continued from page 5)

of the subscription concerts of the Gesellschaft der Musikfreunde. The new concerto reveals the Ravel of the latest period which he inaugurated with his *Boléro*. Dance rhythms prevail, not free from occasional syncopations à l'Américaine and strangely contrasted, on the other hand, by an occasional lapse into Wagnerian diction or at least thematic. The solo part is a brilliant vehicle for Wittgenstein's fabulous one-arm virtuosity and brought the Viennese pianist deserved ovations.

On the same program, Heger gave the rather belated local premiere of Rubin Goldmark's stimulative *Negro Rhapsody*. Goldmark, a grandnephew of Vienna, so to say, shares with the late Dvorák the distinction of a pioneer in the "symphonization" of negro rhythms. The *Rhapsody* is spicy, brisk and adroitly orchestrated.

Also at the Gesellschaft concerts, Robert Heger produced his own *Symphony No. 1*. It is, I believe, an earlier child of the distinguished composer-conductor's muse, chronologically older and less complex than his big choral work, *Ein Friedenslied*, but characteristic of the same qualities which speak from that and all other Heger compositions. It is the work of a deeply serious musician, a master of his *metier*, modern in aim and conception, yet based on the best traditions, never far-fetched or exaggeratedly original, and always impressive in knowledge and workmanship. Heger is a composer with an ideal and an unwavering sense for the beautiful in music. His symphony had an enthusiastic reception.

A NEW CONDUCTOR

The Tonkünstler series continued with a concert led by Hans Knappertsbusch; with Friedrich Wührer appearing as soloist in Beethoven's C major concerto; and with Strauss' *Heldenleben* as the principal number. On the same program, Knappertsbusch presented the overture to Jaromir Weinberger's opera, *The Beloved Voice*, in which the composer of Schwanda continues less convincingly along the melodic lines that made his earlier opera so successful. Wührer, that young Viennese pianist who is more recognized abroad than at home, achieved warm and deserved recognition.

The second conductor of the week was Fabien Sevitzky, who directed the Bruckner Fund concert of the Vienna Symphony Orchestra. Well known in America but an unwritten page in Vienna, Sevitzky scored an instantaneous hit such as seldom falls to an unknown conductor here. Ernest Bloch's *Concerto grosso*; Debussy's *Nuages et Fêtes*; and Stravinsky's *Fire Bird* suite were the modern items on the program; and with Brahms' first symphony, Sevitzky made the greatest impression of the evening.

Here is a conductor who knows his score and his *metier*, and is gifted with a striking personality which fascinates the public and draws from the orchestra all that can be given. Fervent temperament on one side, and perfect repose and self-control on the other are the outstanding qualities of this conductor. He came, conquered, gained resounding plaudits, and the press declared his concert "a sensation."

Oliv Maine Back From Paris

Oliv Maine, soprano, has returned to America after an eight months' stay in Paris. The artist is remembered in this country because of her association with the Chicago Civic Opera, and following that, her founding of the Oliv Maine Opera School in South Bend, Ind.

During her French sojourn, Mme. Maine not only coached pupils, who had gone with her to Paris from America, but enlarged her classes with both French and American students resident in Paris. Shortly before leaving for America Mme. Maine sang for the American Women's Club and Les Amis Des Artistes. The latter concert was the first time that an entire American program was given under the auspices of a French organization.

Commenting on the event, *Le Monde Musicales* made note, "The interpretation of this entire program was confined to one talented singer, Oliv Maine, who possesses a soprano voice of remarkable homogeneity and great range; and who sings with an obvious intelligence and a great attention to style. She was warmly applauded and had

to add encores." *Le Courrier Musicales* stated, "Oliv Maine possesses a lovely, strong, soprano voice, sufficiently supple to always be warm yet clear. Her diction is perfect, and I particularly admired her suggestions and warm interpretation which she gave us, especially with the mimics of traditional negro spirituals. Her success was very warm and she had to add several extra numbers." The *Paris Herald Tribune* found that, "Oliv Maine has a soprano voice of reach which she uses with great intelligence in the manner she adapts to the text and type of songs she sings."

Since her return to the United States, Mme. Maine has given a concert in South Bend, Ind., sponsored by the Oliv Maine Musical Club, an organization founded by her pupils since her departure. Another appearance for Mme. Maine was a private musicale at Meridian Mansions, Washington, D. C., last month.

I See That

Marion Dougherty, Philadelphia pianist, gives a recital, March 14, at the Plays and Players Club, Philadelphia.

Mary Louise Meeker, mezzo-contralto, who has been giving many concerts and costume recitals of Colonial songs, will appear at the Musical Circle in Dover, N. J.; at the Public School in Washington, N. J.; and at the Peggy Warne Chapter D. A. R., Philadelphia, N. J., early in March.

Donald Pirnie, baritone, is now under the management of Richard Copley.

Dan Gridley, tenor, has just signed a contract with the Judson Management, to begin next season.

Harry Cumpson, pianist, with Aaron Gorodner, clarinetist, and Carl Stein, cellist, played Beethoven and Brahms trios at Hunter College on February 3, as a feature of the Lewisohn chamber music concert. The event was broadcast over WNYC.

Mrs. H. H. A. Beach, American composer, was honor guest at a reception and program of her compositions, given by the Boston Alumnae Chapter of Mu Phi Epsilon, February 6.

Frederic Baer has been booked for a recital at Allegheny College, Meadville, Pa., March 11.

The Tolleisen Trio played at the Allied Arts reception on February 7, at Hotel Thorndyke, New York. The trio also gave a recital in the Brooklyn Institute Course, February 14.

Karl Andrist, violinist, will give a recital on March 16, at Town Hall, New York, assisted by Walter Golde. He will play sonatas by Handel and Brahms, the Saint-Saëns B minor concerto, and smaller pieces.

OBITUARY

Jacob Levine-Levitzki

Jacob Levine-Levitzki, of New York, father of Mischa Levitzki, pianist, and Marks Levine, vice-president of NBC Artists Service, died suddenly in Washington on February 12 while on a visit to another son, Lewis Lorwin. Besides the three sons mentioned, Mr. Levine-Levitzki is survived by a fourth, Josef Levine, and a daughter, Bertha Levitzki. He was seventy-three years old.

Clayton F. Summy

Clayton F. Summy, founder of the music publishing house bearing his name, died in his home at Hinsdale, Ill., February 10. He was seventy-nine years old. Funeral services were held on February 11 at the home.

Mr. Summy was born in Landisville, Pa., and started his career as a clerk in a music store in Sterling. He then entered the Boston Music School and later was employed as an instructor in the Hershey Music School in Chicago, where he taught from 1877 to 1879. He became affiliated with Lyon & Healy, where he remained until 1888, when he resigned to enter the music publishing business and in 1895 founded the Summy Company.

He is survived by his widow and two daughters.

Capt. Karl Roessler

Capt. Karl Roessler, brother of Ernestine Schumann-Heink, died at Graz, Austria, on February 14, according to a cable received by the singer in Baltimore, where she was appearing in concert. Captain Roessler, who was sixty years old, was a professor of mathematics at the Austrian Naval College at Pola for many years. During the war he was in command of a warship.

Charles Townsend Carter

Charles Townsend Carter, formerly vice-president of the W. P. Haines Company, piano manufacturers, died at the White Plains Hospital on February 13, following an operation. His widow and son survive him. Mr. Carter was sixty years old.

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Foreign News in Brief

Monica Warner Adds to Her Successes

LONDON.—Monica Warner, young soprano pupil of Dr. Augustus Milner, has just added to her brilliant successes with the Covent Garden Opera Company, a fine performance of Santuzza in Cavalleria Rusticana.

M. S.

New Works by Austrians

VIENNA.—Erich Wolfgang Korngold has completed a new sonatina in C major, for piano, and is now at work on the orchestration of a Baby Serenade. Max Brand, composer of that successful opera, Machinist Hopkins, has completed a new opera entitled Requiem, the libretto of which, as in the case of Hopkins, was written by the composer himself. Egon Wellesz has finished a new cantata for chorus, soprano, and orchestra. E. Pero, whose opera Belshazzar, was given in Hamburg last season, has a new opus entitled Adventure in the Opera House, the first performance of which will be offered by the Brunn Opera (Czechoslovakia). Josef Messner, permanent choir-master of Salzburg Cathedral, produced his new mass there.

P. B.

Maria Németh in Budapest

BUDAPEST.—Maria Németh, Hungarian prima donna who left Budapest to go to the Vienna Opera but recently renounced her Viennese contract, has returned here for a series of special performances with the Royal Opera. Her first reappearance, as Aida, was the occasion for an ovation such as the Hungarian capital has rarely witnessed. When the prima donna came on the scene, cheers set in and the music had to stop for a ten minutes' tempest of applause. Her second appearance, as Tosca, was again a triumph. From Budapest, Németh journeyed to Berlin for a series of special performances at the Municipal Opera, for no sooner had the news of Németh's withdrawal from Vienna been heard than the Berlin organization offered her a contract for several evenings this season, and for a series of forty performances next year.

R. P.

"New" Haydn Composition

VIENNA.—Dr. Karl Geiringer, librarian of the Gesellschaft der Musikfreunde archives in Vienna, has discovered in the collection of that society the MS. of a composition by Joseph Haydn which had been thought lost. It is a Notturmo which Haydn wrote for the King of Naples in 1790 and which the composer himself prized very highly. It is planned to give the first performance of this "new" Haydn piece in Vienna under the direction of Bruno Walter.

P. B.

Posthumous Reger Work

VIENNA.—Florizel von Reuter, German-American violinist now residing in Vienna, has been commissioned by Mme. Reger, widow of Max Reger, to complete the composition of a rhapsody for violin and orchestra which the composer left in embryo. Reuter has finished the composition and is now at work on the orchestration. The first public performance of the opus will be given shortly in Vienna.

P. B.

Burdino at Toulon

TOULON (FRANCE).—André Burdino, who recently sang at the Paris Opera and won favor, is now fulfilling a special engagement of some weeks at the Toulon Opera, than which, it is safe to say, there is none more difficult in all Europe. Our Toulon public, as is often the way with audiences in the South, knows what it wants and demands it without compromise. Burdino made his initial bow here as des Grieux in Manon. He pleased his audience instantly and the local reviews report that he won ovation upon ovation, and unanimously proclaimed him "the finest Chevalier within memory."

S. E.

Canadian Soprano Makes Turin Debut

TURIN (Italy).—Louisa Basili, Canadian soprano, recently made a successful debut in the Theatre Victor Emanuel of Turin. She especially pleased with her high notes, which brought forth enthusiastic recalls. Miss Basili's further appearances will be in Traviata, Barbiere and Lucia.

R. P.

Francesco Merli in Loreley

ROME (Italy).—Francesco Merli, who will soon sing in New York with the Metropolitan Opera, made a successful appearance at the recent opening of the Royal Opera House, in Catalani's Loreley. He depicted the role of Walter with calm and harmonious voice.

R. P.

Opera Exits

KIEL (GERMANY).—Owing to municipal financial conditions, the Opera is to be discontinued on June 30, and the entire personnel will be discharged.

R. P.

Jeritza for Riviera

MONTE CARLO.—Maria Jeritza will sing at our opera in the early spring. Other singers to be heard here are Conchita Supervia, Lauri-Volpi and Thill.

R. P.

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NEW YORK FEBRUARY 20, 1932 No. 2706

Crossword puzzles went out about the time radio crooners came in. Oh, give us back this day our crossword puzzles!

If the Reconstruction Finance program of President Hoover is to extend to music, all will be well. Many American musicians would like to have their finances reconstructed.

In view of the China-Japan situation, the peace paeans written to celebrate the close of "the war to end all wars," now seem to arouse only a sense of their impotence and hollow futility.

The headlines in the New York Evening Post are sometimes unconsciously funny. In a recent issue one reads, "Mastick Would Spread Tax Burden; G. O. P. Women Hear Plan." And immediately below: "Other Music."

Olin Downes in the New York Times: "Wagner never in his life wrote such a perfect blend of drama and music as is presented by Verdi's Otello." Oh, yeah?

Radio has been recognized as a wonderful thing, but it somehow seems more wonderful now that the Wagner Cycle is being broadcast from the Metropolitan. This will surely offer the very first opportunity many Americans have ever had to hear this lastingly glorious music. (If the announcing narrator does not interrupt the tonal proceedings too much.)

The "Gerry Flappers" of old have now been replaced by the "Pons Fans." Once again a young and charming prima donna at the Metropolitan has won the love of other young things constituting a bodyguard, who delight her and themselves with their adulation. It is pleasant. Youth is always pleasant, especially when it is associated with such gifts as those of Pons, and such deserved appreciation of those gifts.

Vienna's Haydn Exposition

In commemoration of the Haydn jubilee, the Gesellschaft der Musikfreunde of Vienna has opened its vaults of priceless historical treasures for an exposition of relics of the great composer. The exposition includes musical instruments, chief among them being Haydn's clavicembalo, also numberless

manuscripts, letters, old Haydn literature and portraits and busts (among them the famous bust of Robatz which shows Haydn as he was, minus the decorative hairdress and other paraphernalia of the period). The exposition is so arranged as to give a complete biographical survey of the composer's life. The Haydn literature on view includes, as an historical document, the printed criticism of a Viennese paper complaining, in connection with Haydn's The Seasons, of this "common imitation of nature not worthy of a great composer," and expressing pity for the singers who had to sing such "inartistic stuff."

Flavoring the Tune

It is the opinion of Leon Belasco, New York radio orchestra leader, that throughout the world America is known for her simple, clear native melodies, and he wishes to know whether people are satisfied to hear those naive strains extended into heavy symphonic arrangements which cover the melody, or prefer to tune in on orchestras which play those favorite songs as hummed, sung or whistled by those who love them.

An interesting question that reaches far beyond the confines of radio. Serious modern composers make rhapsodic variations on our so-called folk tunes, and presumably expect such efforts to appeal to the American public as native and to the European public as exotic. If the composers are American, or live even temporarily in America, they and their sponsors call such works "American" music; and it is frequently argued that an American school of composition and an American idiom will rise therefrom.

But will they? Most of us are inclined to believe—as Mr. Belasco apparently believes—that the American public wants its pristine folk-lore "straight," with beauty unadorned and expression uncomplicated.

On the Whistling of Brahms

W. J. Henderson of the New York Sun remarks (sarcastically, we believe) that in Germany even the laboring man whistles Beethoven and Brahms to cheer him at his work.

What, Brahms? Are we to believe that people anywhere, in any class of life (except the professional musicians) have found anything to whistle in Brahms?

At any rate, Brahms was not one who willingly wrote tunes that one would whistle except perhaps the Hungarian Dances, and they are only adaptations of folk melodies.

By the way, Bela Bartok, Magyar modernist, says that the "Hungarian" tunes of Liszt and Brahms are not authentic or even typical folk music, and have no basis in age or acceptance.

Bartok collected several thousand ancient tunes in the hills and dales and *puszta*s of Hungary, but none of them has found the popularity of the pieces in question by Liszt and Brahms.

An amusing sidelight is that the Bartok piano concerto, op. 1, sounds amazingly like—Liszt!

Hail, Washington, American Male Music-Lover!

George Washington is to be celebrated for the rest of this year. Thousands of programs will be given by clubs, schools and patriotic societies, beginning February 22. Music will play a central part in most of the events, for the Bicentennial Commission in charge of the celebration has made it plain to the world that Washington was a gentleman who enjoyed music and encouraged musicians.

If the musical organizations which are participating in the festivities will emphasize just one point, the Washington celebration will not have been in vain, as far as the arts are concerned. That point is the role of the American male in music.

It need not be discussed here why the American woman has befriended music and musical activities; why music, the most intensely masculine of the seven arts, has been feminized in the land of Washington. The fact remains that it is so; the American man in general has remained largely alienated from music and the other arts as the result of this social phenomenon on our soil.

In Europe music is in the custody of the male; it is in fact almost over-masculinized. In America we are more fortunate. There is no discrimination against woman in music; indeed we could not have reached our present high estate as a land of unparalleled musical activity without the ministry of American women. Let no man question the value of those fair and prodigious workers for the cause of music. But this very concentration of responsibility in the hands of women has created a definite

The Tyranny of Silence

Like the vexatious ground hog, the perennial argument about applause comes forth annually. Already some of our musical lords and masters have forced us, much against our inclination, to refrain from any manifestation of applaudive satisfaction between the movements of sonata, symphony, quartet or suite, and we are now told that it is very improper to evince delight upon the playing of a funeral march. Like the corpse for which the march is intended, we must remain dead—not buried, but uncomfortably chained to our seats; not (like the corpse) freed from earthly ills, but still subject to the strain of fixed muscles, the annoyance of enforced inactivity.

Applause is not alone a sincere expression of approbation; it is also a relief to cramped limbs and taut nerves. To argue that we should not applaud this or that is sheer nonsense; dangerous nonsense. For the public desires its pleasures in its own way, and very properly resents being preached at and ordered about. And this affected reverence for "ART" is also somewhat amusing, as intelligent music lovers do not believe that Bach, Beethoven, Brahms or Wagner would frown upon the normal exultation of the public inspired by contact with supreme works of art or their expression.

Applause during unbroken operatic passages is objectionable, of course. That goes without saying. But at the end of operatic "set pieces," arias and the like, handclapping is natural, normal and expected. Why should the purists desire to fill the opera house and concert hall with an air of icy silence and even gloom instead of the active essence of joy? Do they ever pause to think of the effect silence between numbers has on the artist himself? Does anyone believe that the interpreter of music is not stimulated by the clapping of hands that gives evidence of the success of his efforts?

Let there be an end to this stupid affectation. Such attempts to attain "art atmosphere" remind one of Greenwich Village pose. To the self-appointed and self-anointed seers and prophets who would tell us how to display our artistic understanding, we cry "Faugh," not to say "Bunk."

Vocal Avoirdupois

Lawrence Gilman, critic of the New York Herald Tribune, remarks that "for some, the ideal Isolde is an epic Hausfrau who has swallowed a trumpet." Does this humorous squib really describe the ideal Isolde of any one; and in general, have opera patrons any ideal? Have not the Wagnerian women developed into a sort of tradition with impresarios simply because they long regarded only heavyweights as having the physical force to deal with the music?

In the past, the Wagnerian orchestra was made to sound far heavier than it is in fact. With time and experience conductors have learned to subdue the mighty tone, so that there is now small reason for the trumpet-toned voice. Perhaps some day Wagner will become completely rationalized so far as operatic performance is concerned.

masculine prejudice against music and all the arts in this country.

We cannot escape the reality of this prejudice; nor need we exaggerate its effect. Every year is dissolving that prejudice.

As yet, the artist is a negligible influence in American life; our public men, our political and business leaders who are patrons or practitioners of the arts are in the microscopic minority. In Europe the dual practice of business or politics or science with art is so general that it attracts no attention.

Which of our statesmen, except the lamented gentleman of music and literature, the late Nicholas Longworth of Cincinnati; and the Chicago banker, General Dawes, and a few others, have dared to espouse the arts? Votes or business cannot be attracted by such open championship. The constituents or the customers might not like it—that is, the male voters or buyers. Our women are more mature on the subject of the arts, thanks to their long association with practical matters essential to the foundation of culture.

Music, then, is not in such favor with our males as the sports, business, or, let us say, the drama.

George Washington, first of all American males, was an active patron of music. Here is a neat chance to spike a stupid mass prejudice born of ancient puritanical inhibitions.

Hail, and honor, George Washington, American male music-lover!

VARIATIONS

By Leonard Lieblich

Letters continue to arrive from heated persons, pro and con, regarding Paderewski and his pianism.

I regret that some of the most abusive missives cannot be published in this strictly family journal. However, here is the mildest of the devastating communications. Its slightly confused moments in no way reflect on the sincerity of the sender:

2011 Newkirk Avenue, Brooklyn, N. Y.,
February 9, 1931.

Dear Mr. Lieblich:

I have wondered for a long time what you and the Musical Courier have against what I term the greatest pianist we ever had, Mr. Paderewski. It isn't his nationality, I hope, or do you consider yourself a better pianist?

For the first time in my life I had the pleasure of hearing this great artist—that is one day I shall never forget as long as I live; in my mind and others he shall always remain. I play some myself and I shall say this, Mr. Lieblich, when I think I am as good as Mr. Paderewski, I shall see fit to criticize him. I mean his playing, and I do hope that February 8 found you somewhere else slinging your mud. I wonder if you would be the drawing card he is and who in America volunteers to help his fellow musicians, it wasn't any one he had to be a Pole, the nationality that you so despise from the country that gave you your ancestors.

I'm afraid you're going to find one reader less of the Musical Courier, and although I don't intend getting the next issue or following that, I hope, and success to you, I hope when you're seventy years old and still a musician you'll do as well as Mr. Paderewski. Never.

I hope in your next review of Mr. Paderewski's recital you shall be more generous, at least in saying one decent thing about him. Thank you—nil.

MRS. S. LAVERNE PORTE.

It is difficult for me to understand why some persons are unable to enjoy themselves musically unless everyone else shares in the pleasure. Often I have luxuriated in personal delight over some performance at a symphony concert while I sat between one critic who disliked the conductor, and another who hated the composition.

I do not consider myself a pianist. I gave up public playing many years ago because I discovered that it is easier to tell others how to do things than to do them myself.

Poles do not displease me as such; my mother was born in Warsaw. Also my maternal grandmother. She had a dog of which I was very fond. Its name was Dudek.

The Musical Courier, even with its millions of readers, is sorry to lose one of them.

And don't think, dear Mrs. Portre, that I never appeared at Madison Square Garden before an immense throng. It was in the days when that arena had its location at Twenty-sixth Street. I made two appearances, both times before a capacity audience. On the first occasion I competed at the indoor games of the Pastime Athletic Association (½ mile run) and the second recital found me (under an assumed name) one of the contestants for the lightweight amateur boxing championship of the metropolis.

(Truth compels the sorry confession that I did not land first place in either competition.)

Because I was foolish in youth, I intend to be wise in old age. When the venerable three score and ten years shall have overtaken me, I hope to be found (with my glittering fortune made as a musical editor) retired on a well tilled, medium sized country estate, far from piano recitals, and raising young lima beans and canned tomatoes, two vegetables of which I am inordinately fond.

Add to similes of 1932: As long as a Paderewski recital.

Another letter calls for an answer, difficult as is the correspondent's question:

Rochester, Ind., February 9, 1932.

Dear Variations:

I would like to ask a question in regard to piano playing which I hope will be of sufficient interest to pianists and teachers to warrant a reply in your paper, either by yourself or some member of the Musical Courier staff.

The question: "Just what is this 'grand manner' of playing the piano?"

As you have already guessed, the recent review in Variations concerning Paderewski's recital has brought the question to my mind again, but I hasten to explain that I am not referring especially to this great artist, since you have already warned "pianistic addicts" that the matter of this particular incident has been closed.

I have heard a number of the world's greatest pianists, old and young, including Paderewski, and I fail to see or hear the difference between the so-called "grand manner" and the playing of such artists as Levitzki and Horowitz, whom I have also heard. Provided that they play the right notes. Of course, we take it for granted that the younger men have more technic and more brilliancy, but great playing and interpretations are great regardless of the school to which they belong.

Again I ask: "Is the 'grand manner' simply 'mannerism' at the piano?"

Hoping to hear from you personally or through the Musical Courier, I am,

Yours truly,

BEN L. BRANDENBURG.

The "grand manner" may be regarded as something whose first perfected exponents are generally conceded to have been Franz Liszt, Anton Rubinstein and their younger contemporary, Carl Tausig. They widened the boundaries of emotional revelation on the keyboard and dramatized the music they performed. Before their day Beethoven probably was the only pianist who had the grand manner. Weber, Mendelssohn, Moscheles, Cramer, Clementi and the Parisian school, all were *elegantes* of the keyboard. Elegance was the main end sought by them, and the style flowered at its highest in Thalberg, (heard in America about seventy-five years ago) about whom Liszt said: "He is the only artist who can play the violin on the keyboard." Thalberg's specialty was to use the thumbs of both hands in the playing of a melody and weave it about with a rich embroidery of showy arpeggios.

Liszt, retiring temporarily for further intensive study after his earlier Paris successes, emerged with a fully developed new style that disdained to imitate the violin but rather endeavored to suggest the power and all the colors of an orchestra. Before the overwhelming tonal output, massed effects, crashing chords and volcanic climaxes of Liszt, the fluttering pianism of Thalberg, Pixis, Doehler, Heller, Bendel, Kalkbrenner, Herz and their kind, fled in timid affright, never to return, as the public at once accepted and adored the new hero, Franz Liszt.

Rubinstein, as a young man, played for Liszt in Paris and heard his recitals there. He was bound to be influenced by the hurricanic genius, and when Rubinstein began his greater career, he too appeared as a devotee of the grand manner.

All the famous Liszt disciples, Rosenthal, d'Albert, Sauer, Siloti, Friedheim, Reisenauer, performed in the spirit of their exalted master. Pictorial declamation, passionate confessions, exhibitions of physical endurance, obvious display of technical proficiency and frank urge to cause astonishment and excitement, ruled the keyboard proclamations of the period.

It was the last flowering of the Romantic period, represented at its pianistic apogee by Liszt and Rubinstein. The grand manner of those two giants and their followers was also the grand manner of their time in literature, poetry, sculpture, painting, the drama, architecture.

The compositions of Liszt and Rubinstein ruled that pianistic era, and they required to be performed in the grand manner.

Brahms, whose keyboard works enjoyed no general vogue (and met with no favor from Rubinstein and Liszt) also had the grand manner when he played the piano—but that is another story.

The transition from the grand manner to the present style came about chiefly through the gradual reaction against Romanticism; a more restrained emotional utterance; less personal display (even the long hair and the physical flourishes of the virtuosi vanished nearly altogether); decreased theatricalism; diminished admiration of technic as such; intellectual concentration; and a new order of keyboard writing with less superficial appeal and greater contrapuntal complexity with purely musical meaning. Of that modern school the fathers were Godowsky and Busoni—although the latter started as a pianist in the grand manner.

The piano playing of the younger men of today reflects current processes of thought and feeling. The emotion is sifted through cerebral impulses, the "feeling" is not so primitive, the capable technic is taken for granted and exploited unostentatiously. Most of the youngsters look upon the grand manner much as they regard the ancient ranting stage actor with his vocal sonorities, grandiloquent diction—and more or less ragamuffin clothes, rapt attitudes and forests of umbrageous hair.

But it should not be supposed that the grand manner was chiefly rodomontade, bluster, vaingloriousness. "Orlando Furioso" could also rise to thoughtful heights, scholarliness, epical grandeur. The grand manner was, too, the colossal manner. It is the colossal heritage that contemporary young pian-

ists treasure and which is part of the performances of even those older players whose early style exemplified the grand manner. Hofmann, Rosenthal, Bauer, Gabrilowitsch, Levitzki, Horowitz, Rachmaninoff, Friedheim, Moiseiwitsch, Friedmann, Brailowsky, Hambourg, Iturbi, Lhevinne, to name only a few, have colossal moments in their interpretation and execution.

There is the scholarly school (not devoid of occasional colossal intentions) descended in spirit from Hans von Bülow, Klindworth and Kullak. Its best exponents today are Petri, Lamond, Schnabel, Bachaus, Risler, Ganz, Hutcheson, Grainger, Friedberg, Cortot and others.

The modern *elegante* division was long headed by De Pachmann, and numbered also Saint-Saëns, Planté, Joseffy. The last named tried hard to transform himself into a purely intellectual player during the last period of his career, but remained entirely the poet, sentimentalist and *charmeur*. I heard him play the Brahms B flat concerto and could not help writing at the time: "The program said that Rafael Joseffy was presenting the Brahms concerto but to me he seemed to be playing the Chopin concerto in E minor—and no one plays it better than the divine Rafael."

Of women, the rhetorical grand manner was voiced most characteristically by Carreño, Bloomfield-Zeissler, Essipoff, Menter, Krebs. Adele aus der Ohe and Clara Schumann were pedantic. Guiomar Novaes has much of the poesy but less of the fire of Carreño.

The thinkers of today, with the colossal flash, are Myra Hess, Katharine Goodson, Olga Samaroff, Yolanda Mero, Maria Carreras. As their ultimate equals many younger Valkyries of the piano are destined to be heroines of Valhalla.

The absolute survivors of the grand manner with hyperbole and hair intact and florescent today are Emil Sauer and Ignace Paderewski.

Of earlier American pianists, the grand manner seems to have been the quality only of Edward A. MacDowell, and he also wrote his concertos and sonatas in that style. Mason, Mills, Sherwood, inclined to the scholastic. The unfortunate Alfred Pease was essentially a brilliant technician. (His admirable Mignon fantasia somehow was always overlooked by pianists generally.) Franz Rummel, born in London and a pupil of Louis Brassin, made his home in New York, and strove for the grand manner, but could not free his playing altogether from dryness and pedanticism. Alfred Grünfeld, heard in America many years ago, was a famous performer of the *salon* type.

Most of the young American pianists of today belong to the sober, thoughtful, introspective school, sensitive musically but restrained in outward display of feeling.

If I have overlooked any especially famous pianist in the foregoing lists, Heaven help me!

Gone into the discard, with some other relics of the grand manner, are the "grand concert," "grande polonaise" and "grande valse de concert."

The accompanying drawing is from the pen of Aline Fruhauf, and she adds: "I present you with a picture of Wladislas, my worm, which sings fugues. He is always getting into the piano, or



burrowing into my music, or worming his way in to sit with me at symphony concerts. He has recently unearthed two thirteenth century cantatas and has given up arising at 8 a. m. because on two occasions the early bird nearly got him. Well, that's about all, I guess."

Jan Arthur Hindemith, a forty year old Polish bank clerk, has disappeared from Warsaw and is being sought by its police for a theft of \$317,000. Paul Hindemith, noted German modernist composer, declares: "I have never been a bank clerk in my life; am in no way related to my Polish namesake; and furthermore, do not believe that there is in existence any such sum as \$317,000."

Clan song for bootleggers: Der Jüngling an der Quelle, Schubert.

And by the way, Prohibitionists will be surprised to hear that no less a personage than Haydn composed an anti-Dry piece of music as long ago as the beginning of the nineteenth century. It is a comic

cantata called *Die Beredsamkeit* (Eloquence) and the text follows:

Freunde, Wasser machet stumm,
Lerne dieses an den Fischen;
Doch beim Weine kehrt sich's um
Dieses lernt an unsern Tischen,
Was für Redner sind wir nicht,
Wenn der Rheinwein aus uns spricht;
Wir ermahnen, streiten, lehren,
Keiner will den andern hören.
Freunde, Freunde, Freunde,
Wasser machet stumm, stumm, stumm.

In English translation (by W. M. Pursey, Universal Edition, Vienna):

Comrades, water makes us dumb,
Of the silent fish I'm thinking;
But good wine is frolicsome
Let us now to joy be drinking.
What fine talkers are we all
When the Rhine wine starts to call;
We give counsel, quarrel, labor,
No one listens to his neighbor.
Comrades, comrades, comrades,
Water makes us dumb, dumb, dumb.

Add to apt names: Paul Musikonsky, violinist, who is to appear at the Manhattan Orchestra concert (New York) on February 21.

MacKinlay Kantor, of Des Moines, is the author of a New Book, *The Jaybird* (published by Coward-McCann, New York) telling all about the fife, fifers, fife compositions and American fife traditions. Mr. Kantor himself plays the little shriller and has made a huge collection of its repertoire. He says of the instrument and the literature:

There is no reason in fife music but there is all the emotion of the ages. I'm a pacifist, but I think if a war came, and a corps of old fifers and drummers marched through the most bitterly pacifistic mass meeting they could break it up like melting a snow-bank. Many of our tunes go back to the Revolution; some are distortions of old contra-dances and hymns. Few have words, and most of them are written nowhere save in the American Veteran Fifer, long out of print, but republished a few years ago. Many of them such as *Flying Indian* and *The Picnic* aren't even in that.

The whole tradition and spirit and superstition of the Civil and earlier wars, is woven in fife music. The names are quaint or mystical or rabid or even absurd: *Tallewan*, *Squirrel Hunters*, *Eighteen-Twelve*, *Hell on the Wabash*, *Bung Your Eye*, *My Love She's But a Lassie Yet*, *The Recruiting Sergeant*, *Kellogg's Q. S.*, *Tell My Mother When I Go Home*, *Wrecker's Daughter*, *Faded Flowers*, *On the Road to Boston*, *Buffalo Gals*, *Art Thou Sleepin' Yet*.

Our regular editorial columns being crowded to capacity this week, Frank Patterson, associate editor, shall be given the hospitality of *Variations* for the following meaty items from his thoughtful pen:

"In the New York Sun of February 6, W. J. Henderson, dean of New York music critics, wastes a column of advice to parents of young musical hopefuls. The net result of it will be to offend those who have the most need of it: 'Just as if Mr. Henderson knew anything about the genius my boy or my girl possesses.'

"Mr. Henderson acknowledges that he is at a loss to know what is to be done to prevent young hopefuls from believing that they are destined to world fame. Nor do we. We may only console ourselves with the thought that such beliefs support many a worthy and unworthy music teacher, publisher, instrument manufacturer, et al."

"According to Aldous Huxley, the Wurlitzer Organ is to be supplemented by the scent organ (which will play all the tunes from cinnamon to camphor, with occasional whiffs of kidney pudding for discord) and the talkie will be displaced by the feelie. Is it apostolic succession or artistic progression?—Movie, Talkie, Soundie, Feelie, Smellie. Perhaps some day we may attain the Thinkie! Maybe."

I don't wish to be catty, for I value Stokowski's talents, but look at the drawing of him in the new pictorial magazine, *Americana*, conducting with his back to the orchestra.

Wishing you a merry Washington's Birthday and a happy Star Spangled Banner.

Merchandizing and Music

Of interest is the report that Thomas Wanamaker, Jr., grandson of John Wanamaker, has abandoned commerce for art. . . . At least, maybe it is art. Mr. Wanamaker is learning to be a theatrical stage director by starting at the bottom and working up.

The significance of this step lies in the fact that the taste for art may be inherited. The Wanamakers have long been patrons of the arts, and music has been largely supported by members of the family. The Wanamaker stores, both in New York and

Philadelphia, are known for their concert halls, for the fine organs they have had installed for the entertainment of their patrons, and for concerts given each season at the Wanamaker emporiums. They have had distinguished musicians in charge of their musical activities, and have made it a practice to bring famous organists from abroad to play for invited audiences. Many of these organists embraced the opportunity to make tours of the United States, so that music lovers in all parts of the country have benefited from the Wanamaker generosity.

Gambling With Composers

Photographs showing the vast stacks of compositions submitted in a current prize contest are being sent to the press. One picture shows an official of the contest standing beside the huge piles of compositions.

Only a few of the composers who submit these works can win prizes. No contest ever held, no matter how meticulously conducted, can infallibly produce the "best" compositions. Probably no competition for composers ever won the unanimous approval of all the contestants.

Every contest of this character must produce heartaches for a great many and rejoicings for a very few. No tournament of skill can escape such human reactions. In music the danger lies in the possible reaction of disappointment on a great number of competitors. All the labor could not be called wasted effort, but conjecture, especially in composers, is likely to jump at such a conclusion.

In competitions of that kind, sober outside thought often dwells on the non-winners. What is the result on the truly gifted musician who finds his creation rejected? He may be soothed by reflecting that all contests are lotteries, but it is to be doubted if he will find substantial consolation through philosophy. The worst moment in the life of the composer comes when he learns that he is apparently a failure in life's gamble; his composition is returned with polite thanks.

In the meanwhile, the person or agency which has conducted the contest is enjoying a degree of aggrandizement which the composer often feels is at his expense. The contest-givers gain the glory; a few winners capture prizes; for everyone else the aftermath is disappointment; the memory is usually painful—even for the conscientious judges.

A really important contest should not die for the rejected contestants at the moment the awards are announced. A truly sincere attempt to search for American creative talent might continue the quest by painstakingly examining the qualifications of many of the rejected composers.

The American composer is too frequently the "goat" in prize-awarding; the whole system of contests is a hit-or-miss process which will in time be supplanted by a more sensible and humane method of discovering talent and worthy works. The commissioning idea seems infinitely superior.

Musical "Protection"

The British Government's policy to keep out foreign musical artists of a certain category, which is due to the action of a disgruntled section of the musical fraternity, has entered upon a new stage. Finding it very difficult to distinguish between first-rate artists (who are to be admitted) and "mediocrities" (who are to be kept out), the Ministry of Labor has acted with liberality, and issued permits to the great majority of applicants thus far. Also, very wisely, it has relaxed its ruling in favor of all artists who go to England in order to give recitals at their own risk (which as every musician knows, mostly result in deficits), and such artists are permitted to accept a maximum of two paid engagements each.

Nevertheless, the campaign continues, especially in certain sections of the press, and other countries are cited as taking measures to protect their own artists, including the United States. These statements are misleading, for no European country thus far has taken similar official action, nor would they find it as easy as Great Britain, an island, to keep artists out.

The Musical Courier has been quoted in England as favoring a similar "protective" policy for the United States. Nothing could be further from the truth. If we were to keep out "mediocrities," applying similar standards as have already been applied in England (a contralto of the Staatsoper with a national reputation in Germany having been refused admittance), it is obvious which countries would suffer most. The United States, which has been the world's greatest playground for foreign musical talent of all kinds and grades, is not going to cut its

nose to spite its very handsome musical face. What we did protest against is people evading the immigration laws under false pretenses, but everybody knows that even these stringent laws provide for exceptions in favor of real artists and other professionals. Why England, which has set so splendid an example to the world in free trade, should be the one country to favor a narrow-minded policy in music, is indeed a riddle. Such a policy, if carried to its logical conclusion, would destroy the musical profession, which is, and must be, essentially international.

Vaudeville artists, who have been hit by similar exclusionist measures, have recognized this danger and shown a professional solidarity which puts the "legitimate" musicians to shame. Both in England and France they have already protested, and in England have petitioned the Ministry of Labor on behalf of their foreign colleagues. Why have the musicians remained so silent? Are they more afraid of "competition"—a word which ought to belong to the vocabulary of commerce and not of art—than their brethren of the lighter muse?

The Real European Concert

Geneva, Switzerland, February 10.

Time was—before the World War—when we used to hear a good deal about a thing called the Concert of Europe. It was a most powerful concert, but like a good many other concerts it suffered from a lack of harmony. It had no conductor or—what is worse—it had too many would-be conductors who did not agree, either on the program, or the tempo, or the pitch.

The Concert of Europe became painfully audible about 1914, and it finally burst forth in an orgy of atonality that is still lingering in our ears. It was decided a little later that this busting forth, this explosion of ugly sounds, was an error and a catastrophe, and that it must not happen again. It was impossible to reduce the number of conductors, so the orchestra was increased instead. The Concert of Europe became a World Concert entitled the League of Nations. The program was to be a Symphony of Peace and the rehearsals were to take place in Geneva. . . .

So here we are in Geneva, in a great Hall of Peace especially built for the purpose, and the instruments are tuning up for the dress rehearsal. Our ears may be super-sensitive, but it seems to us that there is neither a universal pitch nor anything like unanimity in the interpretation of the composition to be performed. Two members of the orchestra are, in fact, fighting for the possession of space, and as I write, their strident quarrel is embittering heart and mind.

Disheartened, filled with gloom and fear, some of us hasten from the hall to find refuge in another kind of concert. A little old fashioned theatre is filled with several hundred silent devotees of art. The orchestra, only sixty strong, intones the *Eroica* symphony, by one Louis van Beethoven, who died over a hundred years ago. The conductor, a gray-haired German, interprets it so simply, so beautifully, that an almost audible emotion passes through the room. That *Marcia funebre*—does it bury our hopes? No, for the heavy tread of mourners is relieved by a melody that is a sweet mixture of resignation and solace and hope—a noble essence that purifies the soul.

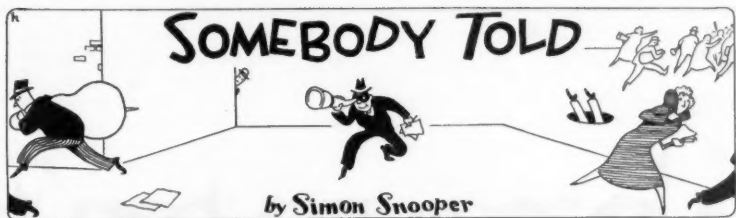
And that finale: up and up, fortitude, elevation, exaltation, expansion: the triumph of hope and peace. The real Symphony of Peace. The audience exults, Frenchmen, Italians, Americans, Englishmen—all applaud, rise as one man in an enthusiasm that is universal. The real "Concert" of Europe, and the World.

Are those other men, assembled in the so-called Hall of Peace, bent on disarming each other rather than themselves, capable of such emotion, such feeling of unity, such exaltation? And if they are, are they yet "fit for treason, stratagems and spoils"? Let them battle with their wits, let them wrangle about national honor and necessity: the real disarmament will begin in men's souls. Culture, civilization, true religion—art: such are the forces that must prepare the heart of humanity for the great universal thought.

C. S.

It Pays

Members of the National Retail Dry Goods Association are planning to spend \$300,000,000 for increased advertising space in the newspapers, to spur trade. They have the right idea. The way to increase the sales of a commodity is to increase the public demand for it. It can only be done by advertising, whether you are selling *mouchoirs* or music.



Gustav Mahler refused to have program notes for his symphonies. His wishes were always adhered to, and even when his fifth symphony was performed for the first time in Boston on February 6, 1906, the illustrious Philip Hale did not annotate the work. Lawrence Gilman quoted Philip Hale's attitude when the fifth symphony was performed by the Philharmonic Orchestra last week at Carnegie Hall, and also wrote no commentary on the work for the delectation of the patrons in his music notes to the program.

Unlike those two gentlemen, me, Simon Snooper, rush into the breach. Here is what this score sounded like to me. It is program music about the Franco-Prussian war:

Part I. War clouds in the air. The world in fear and trembling sees horror approaching. Tragedy and death imminent. Particularly the dire fate which is to befall Karl Schmidt, for he has been called to fight for his *Vaterland* and he must leave Maria Schulz, his sweetheart, behind.

Part II. Karl and Maria go to a café to spend their last evening together. They dance, kiss, and drink *Schnapps*. Karl sings his farewell to Maria (horn solo). They kiss again, he mounts his *Pferd* and rides off. Karl thinks of Maria, hears the dance music again in memory, and recalls how well he sang his farewell aria to her. The *Pferd* shakes him, so he dismounts beside a frog-pond and ruminates interminably. Suddenly he hears the sound of guns in the distance. Bravely he remounts and clippity-cloppity, rides onward.

Part III. Karl arrives at the front. The battle rages on and on and on and on. Karl fights heroically, on and on and on. A bullet cuts him—maybe a sword, or he was hit with a beer-mug—and Karl expires thinking of the Viennese waltz he danced with Maria and how well he sang his farewell aria to her.

Again the ominous march of death heard in Part I shivers the air. Maria gets ready a long time, and faints lengthily when word of Karl's death is brought to her.

Here endeth the Mahler fifth symphony. No wonder the late Gustav did not wish program notes. But me, Simon Snooper, is on hand to tell the world.

A Japanese gentleman, wreathed in smiles, sat through the League of Composers concert last week, his genial expression registering the degree of dissonance in each composition. He smiled happily in the Wellesz dissonances, grew grave again during the more lucid Pisk and Stutschewsky trifles, then relapsed into ecstasy with the approach of the Alexandre Mossolov cacophonies. These embodiments of the young Muscovite seemed to invoke visions of conquered China and Manchuria in our Japanese friend. He applauded with fervor and left the hall still smiling beatifically.

Henry Hadley's hair stood on end for a few moments at his Waldorf-Astoria concert recently. (Yes, Hadley still possesses a luxurious crop of hair). The talented lass, Elsa Hilger, playing the Haydn concerto, was seated on a platform, the better to let her cello sing to all the world. The soloist's chair was near the edge of this platform. Every one of her swaying motions—and the brilliant young cellist demonstrated plenty of emotion—brought her closer to the edge. Hadley of course could not stop conducting. Closer and closer the chair crept. Fascinated, the malicious watchers in the audience waited—shall one say hopefully? Finally, however, the concerto ended, the player, safe and sound, arose from her perilous seat, to receive her richly deserved tribute of applause.

There's a New York radio announcer who not only gives Bach's name as "Bahk," but also refers to Kreisler's well known violin piece, *Tambourin Chinois*, as "Tambrouin Chinwaw." When will the radio stations relieve us from annoying musical mispronunciations?

Sigmund and Katharine Spaeth gave a party recently to celebrate their fifteenth wedding anniversary. Sig, who imitates everything in music, gave a veritable picture of a man happy in the companionship of a talented and charming wife.

On Monday, February 8, reviewing the Philharmonic Orchestra concert of the day before, the *Herald Tribune* said that Bruno Walter's tempi in the *Tristan* prelude were not according to Wagner's intentions. The *Sun*, on the other hand, remarked that Wal-

ter's tempi were exactly as Wagner directs. I am having Herr Wagner paged and as soon as I locate him—there are only two places where to look—I shall let you know whether or not he agreed with the tempi of Herr Walter.

Some of you may have wondered how Paderewski managed to get Madison Square Garden for his recent charity piano recital. Well, Bill Carey, president of the big sports corporation, is a real music enthusiast—and of real music, I mean—and that is why the idea appealed to him of having a dignified concert at the Garden. Last spring, Bill invited Harry Barnhart, his huge chorus, and band to repeat the performances they had given at the Westchester County Festival. The concerts, skillfully stage managed, were given in conjunction with bicycle and motor cycle races, and pleased mammoth audiences. Bill discovered the acoustics of the Garden to be excellent—and that is how Paderewski was able to place his recital in the Brobdignagian temple of sports.

Good old Carnegie Hall, concert headquarters, may witness some performances of opera during the latter part of April.

When I write my memoirs, I shall tell you the story of Fritz Kreisler and his trip to Paris as a violin salesman, in his earlier days.

If you know Edgar Rosenthal, marvelous amateur entertainer on the piano, get him to play his version of the *Rhapsody in Blue* as Franck, Prokofieff, Beethoven, Debussy, etc., might have written it.

Snooping around the office the other day I noticed a very official looking document from an important New York management on the desk of one of my colleagues. It read: "Please note that this is the only correct program for the recital to be given by—. Any others you may have received should be disregarded." Then came the surprising information that the recital would be given on Tuesday evening, February 18.

Our calendar expert, to whom I appealed in my confusion, tells me that according to the Gregorian system (which followed the Julian) February 18, 1932, fell on a Thursday, except in Russia and Greece, which have their own method of calendaring.

A young radio singer of the soprano persuasion was recently introduced to the man who footed the bills for the hour on which she broadcast. This portly gentleman is a sugar magnate from the mid-West—not a sugar daddy—and he expressed delight and complete satisfaction with the singing his budding young artist has been doing for his concern.

Said he, "Well, how are you making out in these hard times? They surely don't affect you."

"Oh, yes, they do," she said. "After I get my rent and food and singing lessons paid for there isn't any money left over."

"But," said he, "you must be a very extravagant child. Does this expenditure also include a Rolls Royce and chauffeur and have you just bought a new chinchilla coat?"

Certainly you ought to be able to live on the \$500 a week we pay you."

"\$500 a week!!!!" gasped the soprano, "I only get \$75."

"What the—, Come with me!"

To the radio department of the advertising agency which handles his sugar hour the magnate tore, grasping the hand of the young singer, who ran madly to keep up with him. Into the office the pair burst.

"What do you mean by giving this young lady \$75 a week for her services on our radio hour when we sign checks for \$500 to be paid to her? Cancel my contract immediately."

Poor girl! She has lost her \$75 and never had the \$500. Is that what is called the irony of life?

On a recent foggy night with the rain falling fast, Albert Stoessel was spied in deep discussion with an unknown man on East 57th Street, not a hundred yards from the branch of the Chatham Phenix Bank where, under heavy guard, its treasures were being moved to the Manufacturers Trust Company. The papers next day stated that all the gold was transported without incident. Can it mean that Stoessel's plot failed? Besides, is he not on the faculty of the Juilliard Graduate School? Stoessel can need no more money.

During the first entr'acte of a recent *Tristan* and *Isolde* Metropolitan performance, a commotion in a dressing room aroused attendants. Loud and vigorous words were wafted into the corridor. The door flew open and a slightly—well more than slightly—happy critic emerged, flanked by two indignant executives of our opera emporium.

Later this same pen virtuoso passed down the aisle to his seat after the second act had started. His mumbled words were quite audible to his neighbors, and finally his comments rose loudly. The usher was sent for, but, gazing in trepidation at the august critic, now sound asleep, shook his head and retired to the unknown regions where ushers keep themselves. . . . If you read a certain review of Ljungberg's first performance in New York of *Isolde*, you may understand now why it was indefinite.

My aunt writes me from Chicago that the good people of that city are intensely indignant because Frederick Stock was asked "to replace Toscanini as conductor of the Philharmonic Orchestra in New York." My relative states in no uncertain terms that the citizens of the breezy city did not protest when New York with its gold lured away from them Alfred Wallenstein, former favorite cellist of the Chicago Orchestra. But that the seaboard metropolis has dared—yes, dared—to tempt Mr. Stock is outrageous. Perhaps all this will be news to the executives of the New York organization.

Colette D'Arville, soprano, gave a small dinner party at the Hotel Delmonico last week, for Jacques Thibaud, violinist.

Did you ever see Berthold Neuer's imitation of Gandhi, the well known Mahatma? All that Bert uses is a handkerchief and a pair of spectacles—if you get what I mean?

There is no record that Fritz Kreisler sent any fond message to Yehudi Menuhin on St. Valentine's Day.

No, Sonia darling, Gigli does not rhyme with Wrigley.

Talk of musical enthusiasm. When Mr. and Mrs. Montague Glass celebrated their twenty-fifth wedding anniversary with a dinner at the Hotel Lafayette last Saturday evening, a quintet that provided entertain-

"WANDERING OPERA"

BERLIN.—In view of the deplorable fact that many important German cities are obliged, in the present crisis, to close down their municipal opera houses, Prince Heinrich von Reuss, Intendant of the Opera at Gera (the capital of the German province over which the prince once ruled and where he is still contributing large sums towards the maintenance of grand opera) has founded a *Deutsche Musik Bühne* which will go on the road and give grand opera in the provinces. Germany is thereby following the example of Poland and other lesser countries, with a new institution which means one step further towards the abolishment of a century-old German tradition: grand opera under subventioned auspices. B.

ment (and performed everything under the sun) consisted of the host and Henry Souvaine at the piano; Sigmund Spaeth and Henrik van Loon, violinist; and Cecil Arden in soprano vocal selections. Her "orchestra" played from memory in a repertoire that ranged from Spanish folk songs and American popular numbers, to Bizet, Tchaikowsky, Bach, and Wagner.

Dimitri Tiomkin, pianist-composer, returned to New York last Tuesday from a month's visit in California, and brought with him Ernest Lubitsch, the film director, who is to stage several musical comedies from Tiomkin's pen.

In the published list of donors to the Musicians' Emergency Aid Fund, there is a \$100 contribution from "Walturo Muysim-patico Adamski." Is that not generous of Walter Damrosch, who had previously given \$1000?

Maria Jeritz, in a dainty new spring gown, was the lovely cynosure of all eyes at the dinner given in her honor by Estelle Lieblich on St. Valentine's Day. Among the guests were Artur Bodanzky, S. L. Rothafel (Roxy), Erno Rapee, Mrs. William C. Hammer, Jessica Dragonette, Mina Hager, Patricia O'Connell, Morton Gould, Mme. Catti-Casazza, Countess Bethlyn, Colette D'Arville.

A London scientist predicts that it will be possible some day to see speech in the form of light. Gee! what some of my dazzling utterances are going to look like!

Well, I've got to close this budget and go out and get a hair cut.

FROM OUR READERS

Snooper's Attention Called

Hollywood, Cal., February 3, 1932.

To the Musical Courier:

In Simon Snooper's column *Somebody Told* in your issue of January 23, there appears the following item:

"A new moving picture of Dr. Jekyll and Mr. Hyde, starring Frederic March, uses the Philadelphia Orchestra phonograph record of the *Bach Toccata and Fugue in D minor*. The first film scene shows Dr. Jekyll playing Bach at the organ. Thereby registering goodness and purity?"

Somebody Told Mr. Snooper wrongly! Having had charge of the music in this film, I can speak authoritatively.

The *Toccata* was orchestrated by Herman Hand, and was recorded by the studio orchestra of thirty-two men, under the direction of Nathaniel Finston. That this recording was mistaken for the Stokowski record which used the full strength of the Philadelphia Orchestra, reflects favorably, I think, on Mr. Hand's orchestration and Mr. Finston's direction.

For your information, the Victor people do not permit under any circumstances the re-recording of any of their records.

Paramount will appreciate it if you will make this correction in your magazine.

Very truly yours,
SIGMUND KRUMGOLD,
Music Department,
Paramount Public Corporation.

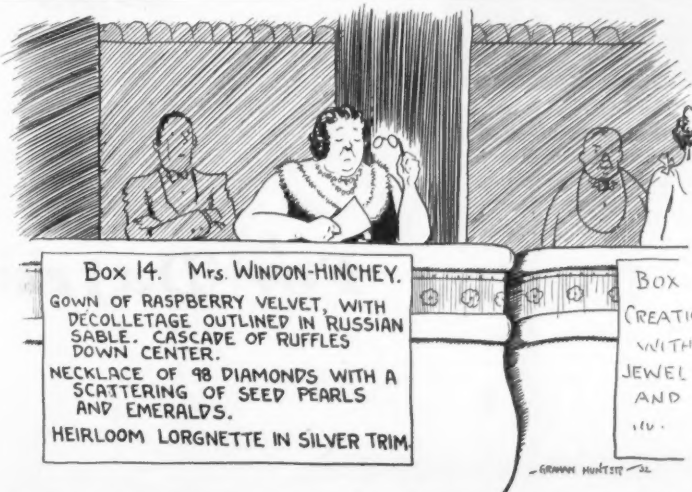
Quotations of Esteem

Birmingham, Ala., February 3, 1932.

To the Musical Courier:

*** You have much that is delightful in your paper, and I often reproduce extracts from it in my columns.

Very truly yours,
DOLLY DALRYMPLE,
(Mrs. Orline A. Shipman),
The Birmingham, Ala., News.



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MISCELLANEOUS MUSICAL EVENTS

CLUB ITEMS

Pauline Winslow at Congressional Club

Pauline Winslow, American composer, whose *Only One Hour* is dedicated to and sung by Martinelli, will be a principal in two Washington, D. C., musical events,



PAULINE WINSLOW.

February 26-27. Mrs. William N. Roach, widow of the former Senator from North Dakota, is an important sponsor of the affair at the Congressional Club.

Charles Cosmo Cosentino, Canadian-American tenor, will sing four Winslow songs: *Only One Hour*, *My Little Kingdom*, *Roses of Youth*, and *Seeking* (a premiere). Minnie Church Pollock will read four poems by Channing Pollock, the music for which was composed as piano accompaniment by Miss Winslow. They include *The Land of the Heart's Desire*, *My Little Boy*, *The Guest*, and *Christian Science*, the composer at the piano for both her songs and the poems.

The following day she will appear at the annual banquet of the Washington Utah State Society in the Mayflower Hotel. The same program and artists will be presented on both occasions.

Mendelssohn Glee Club

The second private concert of the Mendelssohn Glee Club found the grand ballroom, Waldorf-Astoria Hotel, well filled by

an audience of distinctly social aspect. It is a far cry from old Mendelssohn Hall, Fortieth street, near Sixth avenue, (its hall and social quarters built for the club by Alfred Corning Clark) to the magnificent new hotel ballroom; who shall say it is for the better?

The sixty-one men singers on the roster of members, now conducted by Ralph L. Baldwin, contains well-known names, such as Crooks, Clancy, Hindermeyer, House, Mathieu, Taylor More, Price, Patton and Speaks; their full-throated ensemble was mightily effective in Mosenthal's setting of Bryant's *Thanatopsis*. Charles E. Gallagher sang the incidental noble solo, with conducting done from memory by Mr. Baldwin. Various compositions by modern composers included Saar, also Mana-Zucca, whose song, *I Love Life*, was done in an arrangement by Francis Moore, piano accompanist of the program; this was especially liked.

Le Trio Morgan, consisting of violin, harp and piano, three damsels in French Court costumes, gave relief to a somewhat sombre program by playing works from Marie Antoinette's period with infinite good taste, adding an encore, the *Londonderry Air*. Each player was later heard in a solo, and the program closed with Kremser's *Prayer of Thanksgiving*, Harry Gilbert at the organ.

F. W. R.

Fay Foster at Brooklyn Women's Club

During the past season Fay Foster has presented at different clubs, Japanese, Chinese and East Indian programs. Her most recent at the Brooklyn Women's Club was a combination of all three, and charmed the audience by its quaintness and beauty.

The first group, East Indian, consisted of poems by Tagore, set to music by Miss Foster and arranged in the form of a story. The second, Japanese, revealed two Japanese girls drinking tea, chatting and singing. A particularly beautiful duet was delightfully sung. The Chinese numbers Miss Foster calls, *The Moon-Lady*, a monodrama. Both words and music are by her and it is intended as a reproduction of the Chinese manner of presenting an opera.

The Chinese lack of scenery and the property man, ever present on the stage in his shirt sleeves, were features of this amusing entertainment. The *Moon-lady* descended from the moon on her staircase of white jade, which consisted of a piece of white muslin thrown over some chairs by the property man. He also provided a flower garden, a snow storm and handed the *Moon-lady* a dagger at exactly the proper moment when she showed a disposition to commit suicide, not forgetting to hurriedly bring a rug for her to die on and a pillow for her head. Henry Tietjen deserves special mention for his excellent portrayal of the property man. Dr. Sum Nungun Young, Chinese poet, was so pleased and amused by the *Moon-lady* that

he arose between the acts, expressed his satisfaction, and engaged a repetition of it for the annual meeting of the Poetry Society at the Savoy Plaza in May.

The three sketches presented were all composed, arranged and given a musical background by Fay Foster. The artists appearing were: Magdalen Helriegel, Tina Valentino, Carol Austin, Isabel Hatfield and Henry Tietjen. Miss Foster was at the piano, and before each number gave a short, explanatory talk.

Before the musicale, Mrs. W. L. Coghill gave a luncheon in honor of Miss Foster. Her guests were: Mr. and Mrs. John Philip Sousa, Mr. and Mrs. Peter Van Veen, Mr. and Mrs. Herbert Gunnison, Mrs. Ethelbert Nevin, Mr. and Mrs. Huntington Woodman, Mrs. Carroll Leja Nichols and Judge and Mrs. Franklin Taylor.

J. V.

Press Comments

Smeterin Touring England and Scotland

Jan Smeterin, Polish pianist, gave a series of Christmas concerts in Holland, all



JAN SMETERLIN

of which were sold out. The *Nieuwe Rotterdamse Courant* commented: "It was a privilege to listen to the brilliant playing of an artist who unbrokenly maintains the con-

tact with the composition and who acts as medium between the great work of art and a receptive audience." De Telegraaf, Amsterdam: "The enormous rush for the Smeterin Chopin matinee caused a delay in the performance so that I could not hear all of it. However, this was sufficient to make me realize what a marvelous artist we possess in Smeterin." Het Vaderland, The Hague: "His touch is superb; he can conjure up visions of nobility and pride." Haagsche Courant: "There is something enchanting in his playing; one is constantly fascinated by his inspired tone coloring in countless nuances; one bows one's head humbly and admires the complete perfection of performance."

Mr. Smeterin is at present touring England and Scotland, appearing in Birmingham, Cheltenham, Liverpool, Folkestone, Glasgow, Edinburgh, Aberdeen, Bradford and Dorking, and in London, where he appears at Queens Hall in the Festival of French Music under the patronage of Princess Marie Louise and the French Ambassador. He will also broadcast from London.

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The Musical Courier desires to obtain the present addresses of the following:

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Music Notes From Coast to Coast

ALBUQUERQUE, NEW MEX.—The Albuquerque branch of the American Association of University Women presented Grace Thompson recently. Mrs. Thompson, who is the head of music in the University of New Mexico, gave a talk entitled "The Development of the Symphony, and later presented the university orchestra in a program consisting of symphony No. 6, G minor (Haydn); symphony No. 5, C minor (Beethoven); L'Arlesienne Suite No. 2 (Bizet); flute solo by William M. Kunkel and harp accompaniment by Marilyn Thompson.

The music department of the University of New Mexico presented pupils in recital recently. There were numbers by the university chorus, as well as presentations by organ, piano and voice students. H. J.

ASHEVILLE, N. C.—A capacity audience attended the recent concert of the Asheville Philharmonic Orchestra, Carl Behr, Joseph DeNardo and John D. Eversman conducting.

Mr. Behr, a charter member of the Boston Symphony Orchestra and a cellist for half a century, was fêted in this program.

During intermission George Pennell, Asheville attorney, made an address in appreciation of good music. Mr. Pennell paid especial tribute to American music and musicians. In addition to the numbers played by the orchestra, assistance was given by vocalists from Asheville and vicinity, and the Beethoven trio. Another orchestral concert is planned for April.

Mr. Eversman, director of the Asheville Conservatory of Music, is now presenting a series of radio concerts by the conservatory ensemble. The first one featured Mrs. Forrest B. Wood, pupil of C. E. Burnham, dean of the conservatory. H. S. D.

CHAPEL HILL, N. C.—The musical resources of the community were enlisted to perform several choruses from Mendelssohn's Elijah as a recent program by the Chapel Hill Community Club. Forty selected voices, the University Symphony Orchestra, and Professor George Bason, baritone (who sang Elijah), were heard on this occasion. Professor Harold S. Dyer, director of music at the university, conducted.

Alpha Rho Chapter of Phi Mu Alpha (Sinfonia) presented Amelita Galli-Curci in a concert at Memorial Hall last month to a large and enthusiastic audience. The fraternity sponsors one outstanding artist concert at the university each year, and the proceeds of the event are used as a scholarship fund for music students. H. S. D.

CHARLOTTE, N. C.—Announcement has been made by Mrs. C. M. Hassell, program chairman for the Charlotte convention of the National Federation of Music Clubs on April 14, 15 and 16, that a festival chorus of about four hundred women will be one of the features.

This festival, the first in the history of federation music in this state, is the result of the efforts of Mrs. Eugene Davis and the board of directors. A symphony orchestra, selected from the larger cities of the state, of approximately one hundred musicians, will provide the instrumental background for the event. A program, consisting largely of compositions by American composers, will be sung under the direction of Harold S. Dyer of the University of North Carolina, Chapel Hill. The Charlotte Oratorio Society, under the direction of L. R. Sides, director of school music of this city, will also appear on the convention program, singing numbers from Haydn's Creation. H. S. D.

DURHAM, N. C.—As the third concert of the Duke University entertainment series, Harold Kreutzberg and his group appeared on January 29 to a capacity audience of enthusiasts. The Minneapolis Symphony Orchestra, Eugene Ormandy, conductor, was heard as the last presentation of the course, on February 5. H. S. D.

EL PASO, TEXAS.—An outstanding musical event in El Paso was Beniamino Gigli's song presentations on January 30. It was Gigli's debut in this city and the audience acclaimed him with shouts. He was ably accompanied by Miguel Sandoval, and assisted by Jacqueline Salomons, violinist. The concert was the fourth in the Great Artist Series, under the management of Mrs. Hallett Johnson. Gertrude Mathias entertained in honor of the artists after the recital.

Before leaving El Paso Mr. Gigli drove to the William Beaumont Government Hospital and sang for the World War veterans. Two hundred patients came to the Red Cross House on crutches and in wheel chairs; and another two hundred who were unable to leave their beds heard the concert by a radio arrangement in the hospital wards. Miss Salomons also assisted on this occasion, and Mr. Sandoval was again the accompanist. The annual Children's Concert of the

El Paso Symphony Orchestra was heard recently by an audience of 2,000 children and older students. Interest in and attendance at these concerts are growing, and there is noticeable improvement in the attentiveness of the young people.

A recent concert of the Glee Club of the College of Mines and Metallurgy, (University of Texas, El Paso) was a delightful affair. The program consisted of numbers by the Girls' Glee Club and the Men's Club. Alice Meisel was solo violinist of the evening, playing Rondo, by Mozart-Kreisler.

One of the most active studios in this city is Mrs. Sam Watkins', who also maintains a studio in Deming, N. Mex. Mrs. Watkins is a pupil of Herman Devries of Chicago, and has recently signed a three year contract to teach during the summer sessions of the Chicago Musical College. H. J.

PORTLAND, ORE.—Brought here by Selby C. Oppenheimer, the Don Cossack Male Chorus gave an excellent concert at the auditorium. Led by Serge Jaroff, the choir produced many organ-like effects. Deafening applause from a large audience greeted each number.

Mary Wigman appeared at the auditorium in an unusual dance program. She thrilled a large crowd and enthusiasm reigned throughout the recital. Steers & Coman had charge of the concert.

José Iturbi, pianist, was presented in recital at the auditorium by Selby C. Oppenheimer. He displayed his superb art in two sonatas—Mozart's A major, and Beethoven's A flat major, closing with Paganini-Liszt's La Campanella. His playing evoked stormy applause.

Lillian Pettibone, local pianist, recently played Schumann's A minor concerto with the Portland Symphony Orchestra, winning high praise. Conductor van Hoogstraten also led his gifted musicians through the overture to the Flying Dutchman; Braine's orchestral sketch, S. O. S.; Sibelius' Finlandia, and other works. This was the orchestra's sixth Sunday matinée. A huge crowd enjoyed the concert, recalling van Hoogstraten many times.

Directed by Jacques Gershkovitch, the Portland Junior Symphony Orchestra delighted a capacity house when it gave its second program of the season at the Auditorium. It was fascinating to watch these youngsters (ninety-six of them) play Schubert's Rosamunde overture, and Mozart's Eine Kleine Nachtmusik (Serenade). This time the organization featured a young Portlander, Mary Bamberg, who offered the allegro movement from Beethoven's C minor concerto for piano and orchestra. She won much well deserved approval. Mr. Gershkovitch has the qualities of triumphant leadership. Fred Rothchild, student conductor, gracefully directed Mendelssohn's Zu Den Hebriden. The orchestra has a complete instrumentation, properly balanced.

The Portland branch of the Western Concert Artists League, a new organization, presented its first program in Woodcraft Hall. Soloists were Sylvia Weinstein, violinist; Ruth Bradley Keiser, pianist, both of Portland; and Jean Kantner, Seattle baritone. Margaret Notz officiated as accompanist. Frederic Shipman, of San Francisco, is manager and founder of the league.

The annual state convention of the Oregon Federation of Music Clubs, Helen Calbreath, president, will be held in Portland, April 15 and 16. J. R. O.

ROCHESTER, N. Y.—Bernardino Molinari conducted the Rochester Philharmonic Orchestra in his farewell concert of the season as guest conductor, the afternoon of February 5. The Eroica Symphony of Beethoven comprised the first half of the program. It received a vivid and dramatic treatment, which brought repeated applause for orchestra and conductor. Dukas' orchestral scherzo, The Sorcerer's Apprentice, was a brilliant feature of the second portion of the concert, and with it Mr. Molinari achieved one of those tempestuous performances which have delighted his hearers. His visit has been most decidedly a success.

That evening before an audience which filled the hall, stage, and standing room, Paderewski gave a recital which once more proved that, to the public, he is still the outstanding pianistic artist. The sonata in B Minor of Chopin, with its stormy finale splendidly played; a Debussy group; and lesser Chopin compositions were particularly well liked by the audience, which disregarded the notable unevenness of the evening's performance. A long succession of encores, marked by the same flashes of power and relapse, prolonged the concert nearly a half hour.

Harry Braun, young violinist who recently played in Carnegie Hall under prominent sponsorship, appeared at the Jewish Young Men's Association hall on February 7. The audience more than filled the auditorium (Continued on page 32)

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What Is This Thing Called Jazz?

(Continued from page 7)

undoubtedly the most outstanding composer of jazz.

George Gershwin more than any other one composer has lifted jazz from degradation and denunciation to self-esteem and musical importance. When Gershwin began to compose jazz its evolution had reached a peak from which it could advance no further. It had exhausted itself with the St. Louis Blues, with Alexander's Ragtime Band, and was becoming a twice-told tale. It was obvious at this time that if jazz were to become a significant musical force it would have to be couched in forms more ambitious than mere scrap songs—forms pliant and receptive to its message which would give it full freedom of expression. Classical music contained such forms. A graceful union of jazz and classical music was necessary for the further development of American music.

Pioneers stumbled into many pathetic errors in attempting this fusion. Perhaps the most pathetic of these was their persistence in dragging classical music to the level of jazz, instead of raising jazz to the level of classical music. Harry Carroll made a bad song of Chopin's Fantasia Impromptu. Vincent Lopez made a horrible mess of Rimsky-Korsakoff's Scheherazade which he called a "jazz-version." Those attempts were not giving jazz new forms; they were merely robbing great classical music of its forms and making it naked. After such futile attempts there arose frantic cries from the entire musical world—culminating with Ernest Newman's emphatic "paws off!"—which denounced jazz as a poisonous force. It seemed now as if jazz would never again be able to associate respectably and amicably with classical music, as if jazz was destined for a brief and much-reviled life.

And then the clarinets belched out the opening bars of the Rhapsody in Blue, proclaiming a new and higher type of jazz. It was the jazz of George Gershwin.

When he forgets to rationalize about his music, Gershwin has given us and can give us a truly lyric flow of beauty which at least in our unmelodious age, is unsurpassed. Gershwin is primarily a melodist and he is best when without premeditation, without reasoning or excessive planning he permits his melodic vein to burst and to pour out its rich gush of lyrical blood. Gershwin's melodies—all of which are saturated with the spirit for which jazz stands—all have an original turn and twist to them; a freshness breathes through them like a gust of a spring breeze; one feels that something new is being said and in an original fashion. Listen to the second Jazz Piano Prelude in which there is almost a splash of pathos; listen to The Man I Love, one of the truly great songs in lighter American music; listen to the opening of the second movement of the Concerto in F, or to the slow section of the Rhapsody and you will find an unstudied beauty which seems to flow almost instinctively and without recess, from Gershwin's pen. It is a type of beauty far different from anything before expressed in music. It is a new type of musical beauty which jazz alone has discovered.

But Gershwin's really astonishing talent in composition manifests itself in more ways than his lyrical exuberance. One has merely to know how meagre is Gershwin's theoretical and practical knowledge of music, and then to hear the ingenuity and supreme skill with which some of the melodies are shaped and carved, to realize that this man has an intuitive musical sense. His accompaniments to his jazz melodies are never the fatiguing tonic-dominant affairs of his friends in Tin-Pan-Alley. The harmonic background to The Man I Love is a fascinating harmonic scheme of descending minor-seconds; and to Fascinating Rhythm or Clap Yo' Hands, Gershwin has woven a marvelously effective polyrhythmic accompaniment. In the very opening of the Piano Concerto, the first theme is stated by the saxophones in one key, and accompanied by the piano in an alien key, and this polytonal effect, new for jazz, is haunting. And

with what a deft touch does Gershwin trim the orchestral passages of the Concerto—I am alluding especially to the waltz-section in the first movement, and to the beautiful main theme of the second—with a fine lace-work of piano glissandos!

But all is not gold in Gershwin's music. Just as often he reveals a blundering and inexperienced hand. More than once is Gershwin's meagre musical knowledge apparent. In the promulgation of themes he may be a talent of the first order, but in developing those themes (where technique is so sadly needed) his efforts are not always felicitous. Gershwin has not yet learned the great art of writing variation. As a result there are pages of helpless padding in the Concerto and particularly in his American in Paris. Every once in a while there is an outgushing of lyricism, but from one such passage to another there is often nothing but a series of aimless chords to patch the whole together. Gershwin finally has not yet learned the true power of the symphonic orchestra. His orchestration is often muddy, and more than once is his instrumentation inept.

But if Gershwin has done nothing else, he has at least emancipated jazz. He has shown us that jazz can be good music, great music, perhaps. He has shown us that it is now free, free and limitless, pliant to every gifted touch. He has shown us that it can be made a great organ of expression to interpret a land with a unique spirit and a unique culture. Having done this—as well as having given us many moments of musical beauty—he is, by far and large, the most important force to have influenced jazz in its brief history.

FOLLOW THE OTHERS

The influence of Gershwin was soon made apparent. Other jazz composers have attempted to capture something of his symphonic breadth, something of his vitality and originality—and such younger men as Cole Porter, Richard Rodgers and Ralph Rainger have, to a certain degree, succeeded. Moreover, all over the world serious composers of every stature and every idiom became captivated by the unique spirit which jazz alone could express, a spirit which because it fittingly interpreted America, also interpreted the modern age of restlessness. I have already mentioned the failure of such composers as Krenek, Stravinsky, Ravel in their attempts to reproduce this spirit in their music by utilizing jazz. Have serious American composers been more successful?

If George Gershwin represents the jazz composer who has turned to classical forms, such composers as Aaron Copland, Louis Gruenberg and John Alden Carpenter represent on the other hand, serious musicians who have turned to jazz. Curiously enough it is in this idiom that those composers created their best efforts to date. The stilted and halting accents of Copland's Cortège Macabre resolved itself into the decisive and pungent music of his Jazz Piano Concerto, as soon as Copland discovered his original tongue. The same contrast can be found between Carpenter's earlier music and his refreshing Skyscrapers. In his classical music he is pompous, exaggerated and artificial. In Skyscrapers he is original and human. Skyscrapers is deliciously palatable to any musical ear wearied of all the platitudes with which most of the modern composers dress in glittering deceptive clothing. Carpenter takes the trite themes of jazz and weaves them with marvelous effect into his symphonic fabric. Carpenter is not half so gifted as George Gershwin and his melodies are often fat and greasy. But he is master of his orchestral implements. One finds in Skyscrapers no blunderings such as accost one at every turn and twist in the Rhapsody. All of Carpenter's effects are vitriolic; all his jerks and bends dynamic. His orchestration is a miracle of coruscant colors and his developments are terse and effective. In this music one feels the stress, the fret, the amorphous confusion that govern our

modern life in this country. Not for jest or for satire is jazz used here but as a serious idiom with which to express the enervating life that we lead. Skyscrapers—for all its belches and groans—is profoundly serious music because it expresses a profoundly serious subject.

One can wax equally enthusiastic over Louis Gruenberg's Daniel Jazz. There are moments here of exquisite tenderness accompanying the six lines beginning with "And she's a golden lily in the dew." There are moments here of volcanic power. There are moments of high drama and all expressed in an original musical tongue. It is in such works that jazz has found its noblest expression.

FUTURE OF JAZZ

But jazz has not yet reached its end. The experimentation in jazz will continue both

by serious composers and jazz composers and we will continue to hear new excellent music in that idiom. But after the experimentation is over and after jazz has attained its most perfect technic, then will Ernest Newman's aphorism hold water. There will no longer be a dividing line between jazz music and classical music. Jazz, on the contrary, will be used in all serious music and by all serious composers to attain a voluptuous spirit in which it finds its aptest expression. Just as composers use and will use dissonances, polytonalities, fugues in passing figures for definite psychological effects, so will they one day use jazz. In jazz, music has found an interpretation of a new spirit and emotion never before heard. Therein, I feel, lies its strength and its greatness. Jazz is a valuable contribution to musical advancement.

Trailing the Music of Washington's Time

(Continued from page 6)

of the colors, until Admiral Dewey in 1898, during the Spanish-American War, supplanted it with The Star Spangled Banner. A lunette of John Adams, our second President, is pasted at the top of the first page in the first edition of Hail Columbia. This is surrounded by the words in a circle, "Behold the chief who now commands." The pictures of Adams must have given out, or else there did not seem to be as much of an appeal in using his portrait, for a few weeks afterward the portrait of Washington was inserted in place of Adams. This was quite appropriate, since General Washington was still commander-in-chief of the armies. The copy of the first edition of Hail Columbia (found in Judge S's barn) was said to be the only copy of the edition which had ever come to light. Nearly fifteen years after the "find" in the barn loft, Joseph Muller of Closter, N. J., discovered a copy and added it to his most interesting collection. Because of this fact, it is just as well for a writer on musical subjects to qualify his statements in regard to "only copy in existence" and so forth.

OLD BALLAD OPERAS

In this collection of music was a book with the soprano "leads" for the first ballad operas which were sung in this country. The music was in manuscript and written possibly by Benjamin Carr for Miss Broadhurst, the creator of the secondary soprano roles in the operas. How many prima donnas of the present day would go to the trouble of copying their parts for an opera instead of spending the money to get a printed score? The finding of this manuscript book gives us a small knowledge of the scarcity of printed music in the Revolutionary period and its almost prohibitive cost when it could be bought at all. The list of operas in which Miss Broadhurst sang is most interesting, Lionel and Clarissa, Selima and Azor, Love in a Village, etc., etc.

Bound in one of the books was "A new patriotic song in favor of Washington, ornamented with an elegant likeness of the General, to which is added a toast written and composed by F. Hopkinson, Esq.—Price 37 cents." The title was Brother Soldiers All Hail and was published by Benjamin Carr in Philadelphia, March 21, 1799. (See illustration.) Around the lunette of Washington is the quotation "Heav'n has lent him in love to mankind, to add a new grace to the earth."

Along with this interesting matter a bit of manuscript was found, probably written by Benjamin Carr. The title is To the Memory of Washington and the first line reads "Immortal Chief, whose matchless deeds proclaim the hero's glory and the statesman's fame." (See illustration.) A Washington's March was also found in the Peachy collection, and John Tasker Howard, the editor of the Music Division of the United States George Washington Bicentennial Commission, has written a treatise on the Music of George Washington's time in which he designates the writer's March as No. 2, simply for the purpose of identification. Mr. Howard says in his book, "The

year 1784 is important because it is the earliest to which any of the historical Washington's Marches has been traced. In the Massachusetts Spy (Worcester) issue of May 27, 1784, there is mention of a Washington's March played at a concert in Philadelphia on May 8 of the same year. This makes the Revolutionary origin of one of the marches not only possible but probable. It is not an easy matter, however, to determine which of the several pieces was performed."

STAR SPANGLED BANNER

One of the most interesting bits of Americana Musica which has come to light was found in that old trunk in the barn loft, in the small town up state. It so far holds undisputed say as the only copy of its kind which has yet come to light. This is none other than the first printing of words with music of the Star Spangled Banner. No less an authority than Oscar Sonneck admitted that it was the earliest edition he had seen, and it was he who wrote two treatises upon the subject of the Star Spangled Banner. The tune found in the above edition, is the same as that used in the slightly ribald (but popular) Anacreon in Heaven, an effusion of John Stafford Smith, who was a member of the London Anacreontic Society. Mr. Smith's song was popular in the time of George Washington and this accounts in some measure for its choice as a tune for several patriotic poems of a later day. Washington must have known at least two of the histrionic settings which were published prior to 1800. The first was the Smith composition, and the second was entitled To Adams and Liberty. About 1811 the tune was used with the words "The Battle of the Wabash," written about the great battle of Tippecanoe, and later Francis Scott Key wrote his immortal words of The Star Spangled Banner to the same tune.

What a treasure house of interest was that old trunk! Needless to say the writer came away from the little town with the trunk full of music to be added to his collection, which is kept in a fire-proof warehouse. Perhaps some of the readers of this article may have some old music which has been handed down from the past. If so, it would be a worthy thing to see that some reputable library had the privilege of caring for it, to preserve it for future generations and for the use of musical historians through the coming years. What could be a more fitting resolve than that we all should determine in this bicentennial year of the birth of George Washington that we preserve these priceless heritages of the past?

Bartlett and Robertson Sail

Ethel Bartlett and Rae Robertson, English two-piano recitalists, sailed February 12, on the S.S. Adriatic. They will return next season, from November 1, 1932, to March 1, 1933. Miss Bartlett and Mr. Robertson are completely booked for the spring and early summer of 1932, being engaged for tours of the British Isles, Holland, Belgium, Spain and the Balkans.



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BRITISH PIANO TEAM AMAZED AT EXTENT OF DUET PLAYING IN THIS COUNTRY

Ethel Bartlett and Rae Robertson Tell of Pioneering in England

An elderly woman elbowed her way through the green room throng and reached the honor guests of the impromptu reception, Ethel Bartlett and Rae Robertson.

"You gave a fine performance," she exclaimed, "but you know, of course, that you are not doing anything new. Years ago, 'way back, I used to play in piano duets myself—". The Robertsons graciously thanked their well-wisher and explained that they knew that two piano-playing was not new; it was one of the most ancient diversions of pianists since the invention of the pianoforte.

them. As an inspiration for other artists we asked the visitors to detail their travels:

"Since leaving this country last February, just a year ago," replied Mr. Robertson, "we have given forty three- concerts in England, ten in Holland, six in Poland, three in Belgium, three in Switzerland, two in Germany and one in Paris. Altogether we will give thirty-four concerts here, in Canada and Cuba. Our spring and summer tours will take us to Spain, the Balkans, Belgium, Holland and the British Isles, concluding with an appearance with the B. B. C. Orchestra



ETHEL BARTLETT AND RAE ROBERTSON,
British Two-Piano Artists.

"That little episode," continued Rae Robertson in describing the creation and fortunes of this Scottish-English piano alliance, "illustrates the unique position of the two-piano art today. It is neither new nor old; it is a fascinating development of the former common practice.

"We have been working together for five years—"

"And this is our third season in the United States," supplemented Ethel Bartlett, otherwise Mrs. Rae Robertson. It seems that Miss Bartlett studied in Berlin with Artur Schnabel, and Mr. Robertson, with Matthay, the English master.

"Neither of us had played duets more than the average pianist," continued Miss Bartlett, "but we became engrossed with the possibilities and soon were working earnestly. From the outset we believed that it would be possible to achieve a perfect blend of tone, a synchronization, so absolute that the effect of one musician playing with twenty fingers would be produced on the listener. That is our ideal—the perfect blend of tone."

Mr. Robertson went on with the narration: "We were impressed with the vital idea embodied in the pioneer labors of Maier and Pattison in the United States, so we proceeded to emulate the efforts of these artists in England.

"At first the public was dubious. Two pianos were familiar to the public for duet jazz performances in the variety houses and it took us a little time to convince listeners that two pianos could be a serious vehicle for concert programs.

"The search for worthy material is endless in our field. Plenty of compositions are available today, but the literature is being constantly enriched. Our contemporary young composers have taken to this effective medium. They appreciate the wide adaptability of the piano, the almost orchestral richness of color available. Then the old literature is also prolific in material and embryo material. Next summer, when we can relax a bit, I hope to continue my research work in the British Museum.

"In our concerts throughout the United States we have been gratified to find a profound interest in two-piano playing—more than we thought possible. We have found gifted pianists in dozens of colleges and schools; musicians who are eager to search deeply into this type of music-making. They are invariably delighted when we can make a few suggestions or point out some new accessible pieces of music.

"It does seem to both of us that if two-piano playing is encouraged it will mean a great deal for the musical future of the country. Americans seem to have the knack of teamwork and when they learn to divert this gift to ensemble playing, they will perhaps bring about a renaissance of the piano."

Three years ago this artist couple had a handful of dates in this country. This season for a three months' stay, they will have appeared in thirty-four concerts. And next season there are more bookings awaiting

in London, playing the E flat Mozart concerto; and on June 4 giving a recital at Wigmore Hall. For next season we understand that there are a number of new appearances—"

"And by then," smiled Miss Bartlett, "we should be progressing farther toward our ideal—the perfect blend of tone." H.

Kindler Again Conducts Reading Orchestra

READING, PA.—The Reading Symphony Orchestra made its second appearance this season, February 7, at the Rajah Theatre. The first concert under the new conductor, Hans Kindler, had been successful; but the second found the audience even more enthusiastic. Mr. Kindler, who had been heard here previously as a cellist, was warmly received as conductor.

The overture to the Marriage of Figaro, which opened the program, was played with finesse and skillful tone shadings. The New World Symphony (Dvorak) was given an effective reading, as were Chanson Russe (Moussorgsky) and Valse Triste (Sibelius). The latter's Finlandia was performed with sweep and power, the religious solemnity of the opening theme being especially well brought out by Mr. Kindler. At the close of this number the audience showered heavy applause upon the conductor.

Mr. Kindler was honor guest at a dinner given at the Wyomissing Club by the women's committee of the Reading Symphony Orchestra, February 6. Mr. Kindler spoke briefly, stressing the importance of the work of the committee. The next orchestral concert is scheduled for April 3, instead of February 28. The date of the fourth concert will be announced later. R. G.

Austral and Amadio at Englewood, N. J.

The Englewood, N. J., Press has this to say of Florence Austral and John Amadio, who appeared at St. Cecilia Auditorium this season:

"Besides their musical attainments both artists are gifted with personalities of magnetism and charm, and caught the hearts of the audience at their first appearance. The program selected with discrimination won many encores, delivered with an informal graciousness which contributed to draw the audience into still closer understanding."

Vincent Hubbard's New Choir to Give Program

Vincent Hubbard, Boston, will conduct his newly formed choir on April 5 in a program of miscellaneous Sixteenth Century numbers, a group by soloists and the Clokey chorus, For He Is Risen.

Huttman Carmody, a Hubbard pupil, recently appeared at Jordan Hall. He studied previously with the late Dr. George Dyer, assistant to Mr. Hubbard.

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Music Notes From Coast to Coast

(Continued from page 29)

and it was enthusiastic throughout the program, which included the Vivaldi concerto in D minor, and Tartini's Devil's Trill sonata. Mr. Braun played with fire and abandon, winning his hearers' approval.

On February 9, Marshall Bidwell, organist of Coe College, Cedar Rapids, Ia., and municipal organist, played in St. Paul's Church, under the sponsorship of the Western New York Chapter of the American Guild of Organists. He proved an excellent technician and a musically interpreter of the toccata and fugue in D minor of Bach; the chorale in A minor by Franck; two Widor symphonic movements; and arrangements of the Prelude to Debussy's La Demoiselle Elue; and the Liebestod from Tristan and Isolde. Christmas, by Dethier, provided a brilliant finale. Mr. Bidwell was welcomed by the rector of the church.

R. S.

SALT LAKE CITY, UTAH.—The Salt Lake Oratorio Society is holding semi-monthly rehearsals of The Creation, which will probably be given on the University of Utah campus next July. This is the first time the society has started to rehearse a summer oratorio so far ahead of the actual performance.

Gail Martin, vice-president of the Salt Lake Civic Music Association, who is a newspaper man by profession, represented the organization at the recent gathering in Chicago.

The music department of the U. A. C. at Logan recently put on Rigoletto.

The wide-awake music department of the West Side High School, which is attracting much attention locally, is giving a series of successful concerts in aid of the unemployed.

Alex Canepari, young Salt Lake City tenor, has returned from studies of four and a half years in Italy. He made his debut in Milan at Dal Verme in 1929. While abroad Mr. Canepari went on a singing tour of Italy. He was a pupil of Professor A. C. Lund of this city, leaving in 1927 to study under Piccoli, Lari and Bettinelli, Italian teachers.

The Salt Lake Philharmonic Society was organized here during the month. The new organization had been under way for a long time. Chris Greenhagen was elected chairman of the advisory board; H. Harry Madsen, vice-chairman; Clarence R. Parry, secretary, and W. G. Chugg, treasurer. The plan is to increase the membership of the society to about 1,000 during the year. A trust fund is to be provided to insure stability. The present intention is to give three or four concerts a year.

The annual state convention of the Utah Federation of Music Clubs will be held at the Hotel Utah, this city, April 1 and 2. Edward P. Kimball is chairman of the program committee.

Cecil Gates, assistant director of the Tabernacle Choir, is giving a short course in chorister training for directors of small church choirs.

The Swane Singers of Salt Lake City are giving Sunday night concerts in various parts of the city.

Tracy Y. Cannon, director of the McCune School of Music and Art, of Salt Lake City, has been elected a member of the Commission

of Ethics of the National Association of Schools of Music. Mr. Cannon is an assistant organist of the Tabernacle.

The Branch Agricultural College's music department at Cedar City has returned from a concert tour of Southern Utah. The gross proceeds from each appearance were donated to the unemployment relief fund of the town in which they were collected.

F. L. W. B.

SEATTLE, WASH.—Mary Wigman, phenomenal exponent of the modern dance, added this city to her conquests when she appeared on February 4, under the auspices of the Ladies Musical Club. As was to be expected, her recital drew a capacity audience, and the enthusiasm which greeted her was boundless.

Another excellent concert was that given by José Iturbi, January 28. Iturbi is a pianist who interprets music with the utmost that is in him, not allowing his eastern successes to lessen his efforts in any way when he appears in cities remote from the Atlantic Coast. This is the tendency of many artists who come to the Northwest—seemingly with a feeling of superiority and an attitude of "what difference does it make, way out here?"

The Don Cossack Russian Male Chorus was a visitor here, February 4. Despite the counter-attraction of Mary Wigman, an exceedingly large audience was present, and evidenced sincere appreciation of the program. If only all choruses would realize, as does the Don Cossack, that controlled, or restrained power is more beautiful than continued fortissimos, there would be more interest in this type of ensemble. The Don Cossacks were an overwhelming success.

The Spargur String Quartet was heard, January 29, in another of its interesting concerts.

While not sponsored by the Seattle Symphony Orchestra Society, practically the entire orchestra personnel appeared in concert last month. Bernd Huppertz, German cellist who was brought here two seasons ago as soloist for the orchestra, took up the baton for his American debut as conductor and led the orchestra through a program which brought rounds of applause. The overture to Euryanthe (Weber) opened the program, followed by the D minor symphony, No. 4 (Schumann). After these, the orchestra played the symphonic poem, Tasso by Liszt. The most satisfying number on the program was the Slavonic Dance, No. 3, in which delicacy of melodic line and rhythmic clarity were united. Dvorak's Slavonic Dance No. 1 was also included and the Tannhäuser overture concluded the music of the evening.

Frederick Feringer, organist of the First Baptist Church, is presenting a series of unique organ recitals on Sunday afternoons which are attracting a large attendance.

Judith Poska, recently returned from the Curtis School, has opened a violin studio in her home on Queen Anne Hill.

Ensemble programs are coming to the foreground in Cornish School programs. On February 5 pupils from the ensemble classes of Berthe Poncy were heard in concert, featuring two piano, violin and piano numbers, and a suite by Lenore Ward, young violinist composer of the Cornish School faculty.

Professor James Shelley, leader of progressive education in New Zealand, was in Seattle recently, and gave a number of lectures to Cornish School students. J. H.

WHITE PLAINS, N. Y.—On February 6, the White Plains Choral and Symphonic Society was again heard in a concert at the high school auditorium. The orchestra, conducted by Louis Green, is made up of boys and girls, men and women, who find it a great source of pleasure. Chorale and Fugue, by Bach, opened the program, followed by Handel's concerto grosso in D major (for strings), in which Eva Hartung and Maurice Baritaud played the violin obbligati and Alfred S. Clifford the cello obbligato; and two movements of Schubert's Unfinished Symphony. The or-

chestra responded well to Mr. Green's directing, with excellent attack and generally good tone.

The chorus, under the direction of Caroline Beeson Fry, and assisted by the orchestra, sang three Handel numbers, two from Judas Maccabeus and one from Solomon. The chorus has been admirably trained by Mrs. Fry and displayed excellent balance, good tonal quality and clear diction. Three antiphonal choruses by Bach were delightfully given, with one choir on the stage and a second (the Ridgeview Choir) in the balcony. A two-piano accompaniment was well played by May De Forest Payne and Leonie Hunnewell. The Twenty-third Psalm (Schubert) and The Heavens Are Resounding (Beethoven), by the chorus and orchestra, brought the concert to a close.

Following the concert Mrs. Fry entertained a number of guests at her home. Edward Preador, young violin pupil of Mr. Green, gave a short program, including a Paganini concerto and Wieniawski Russian airs, and displayed fine technical equipment and tone.

E. H.

Unusual Scholarship Offered

A travelling scholarship of \$1,400 is being offered for the design of a municipal concert hall, by the New York Chapter of the American Institute of Architects, trustees of the scholarship which was founded by Pierre L. Lebrun.

Architects or architectural draftsmen who are United States citizens and between the ages of 23 and 30, in active practice for the past three years, may enter the contest. Chester H. Aldrich, 12 East 38th Street, New York, is chairman of the scholarship committee.

Szigeti Plays Busoni Concerto

Joseph Szigeti played the Busoni violin concerto at a recent BBC concert in London. According to the London Sunday Times, the concerto was "superbly played." The London Daily Telegraph called it a "magnificent exhibition of violin playing."

Rip Van Winkle to Be Repeated

The Charlotte Lund Opera Company, assisted by the Aleta Doré Ballet, will give a repeat performance of Edward Manning's Rip Van Winkle, at Town Hall, New York, February 22.

New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Saturday, February 20

Philharmonic Orchestra, Carnegie Hall (E)
Inter-Preparatory Glee Club Contest, Town Hall (E)

Sunday, February 21

Louis Emery, song, Town Hall (A)
Walter Gieseking, piano, Carnegie Hall (E)
Osip Gabrilowitch, piano, Town Hall (E)
Choral School of the Metropolitan Opera Company, Engineering Auditorium (E)
Manhattan Symphony Orchestra, Waldorf-Astoria (E)

Monday, February 22

Giuseppe Monaco, song, Carnegie Hall (E)
Helen Seville, piano, Town Hall (E)

Tuesday, February 23

Philadelphia Orchestra, Carnegie Hall (E)
Myra Hess and Yelky D'Aranyi, Town Hall (E)

Wednesday, February 24

Carl Friedberg and Felix Salmond, Juilliard Hall (A)
Frank Sheridan, piano, David Mannes School (E)
Florence Page Kimball, Steinway Hall (E)

Thursday, February 25

Antoni Sala, cello, Town Hall (A)
Philharmonic Orchestra, Carnegie Hall (E)
Sadah Schuchari, violin, Town Hall (E)

Friday, February 26

Philharmonic Orchestra, Carnegie Hall (A)
Horowitz, piano, Carnegie Hall (E)

Critics Praise Mary Ledgerwood

Following her joint recital with John Barr, tenor, at Chalfin Hall, New York, January 26, the success of Mary Ledgerwood



MARY LEDGERWOOD

was registered next day by the Herald Tribune which commented: "She disclosed a voluminous, genuine contralto voice, warm in texture, produced easily and evenly; her voicing of Gluck's aria (Orfeo) revealed a fine sense of the classic style, and dramatic power." The Staats Zeitung stated "She gave conclusive proof of a beautiful, cultivated vocal technic . . . her organ is warm, resonant, flexible, and she has a fine tonal attack and much volume . . . showed intensely, rhythmic style, with temperamental delivery."

Engagements this season have included four New York concerts; appearances in Chattanooga, Tenn.; Hartford, Conn. (January 22 and 26); and Sea Cliff, White Plains and New Rochelle, N. Y. Miss Ledgerwood is soloist of Old Bergen Church, Jersey City, N. J.; and of Central Synagogue, New York. Coming dates are in Allentown, Pa.; a Scottish concert in Brooklyn, N. Y.; and soloist with the D. U. Glee Club at the Hotel Roosevelt, New York.

Saturday, February 27

Philharmonic Orchestra, Carnegie Hall (M)
Josef Lhevinne, piano, Carnegie Hall (A)
Isa Kramer and Pauline Koner, Town Hall (E)
Barrere Little Symphony, Institute of Arts and Sciences (E)
George Washington Bicentennial Celebration, City College (E)

Sunday, February 28

Philharmonic Orchestra, Metropolitan Opera House (A)
Beniamino Gigli, song, Carnegie Hall (A)
Frederick Jagel, song, Town Hall (A)
Catherine Reiner, song, Town Hall (E)

Monday, February 29

Abram Chasins, composer-pianist, Carnegie Hall (E)
London String Quartet, Town Hall (E)
Lucia Chagnon, song, Barbizon-Plaza (E)

Tuesday, March 1

Frank Mannheimer, piano, Town Hall (A)
Richard Crooks, song, Carnegie Hall (E)
Elshuco Trio, Engineering Auditorium (E)
Stell Andersen and Silvio Scionti, Town Hall (E)
Flora Collins, song, Barbizon-Plaza (E)

Wednesday, March 2

Inga Hill, Etta K. Schiff, Pauline Sternlicht, Juilliard Hall (A)
Philharmonic Orchestra, Carnegie Hall (E)

Thursday, March 3

Boston Symphony Orchestra, Carnegie Hall (E)

Friday, March 4

Biltmore Friday Morning Musicales, Biltmore Hotel
Philharmonic Orchestra, Carnegie Hall (A)

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NEW PUBLICATIONS

PIANO

REVIEWED BY LEONARD LIEBLING

Cinq Chorals et un Air, adaptations for piano of five Bach choral preludes and an air; transcribed by Isidore Philipp.

The venerable French pedagogue, an indefatigably busy man, has done an excellent piece of work in these arrangements, musically made of course, and reverently too, except perhaps in the case of No. III, *Es ist vollbracht* (Tout est consommé) in which Philipp uses syncopations of sextuples (r. h.) against quadruples (l. h.) a Chopinesque procedure that not even the prophetic Bach was able to think of in his time, modern as we know him to have been in other ways. However, the Philipp paraphrases are "free adaptations" as their title tells, and one should not cavil at trifles in a series so admirably done on the whole. No. I is a big broad version of *Herzlich thut mich verlangen*. No. II sets forth in sonorous chords and octaves, *Freuet Euch, ihr Christen alle*. No. IV, *Hilf, Herr Jesu, lass gelingen*, is my favorite of the set, with a piquantly rhythmic theme, treated with finely distributed counterpoint. No. V, *Herr Christ der einig Gottes Sohn* is the least appealing of the chorales. No. VI (Air) *Christen müssen auf der Erden*, has a simple lovely theme, which Philipp expands into broad and dramatic flowering, richly and sonorously supported. The book of pieces is dedicated to Paderewski. (Heugel, Paris.)

Etude de Concert, and Pièces Fantaisistes, by Isidor Philipp.

The Etude is a melodious exercise in legato thirds and sixths and other double notes, difficult to play in the obligatory *vivace* tempo. The labor is equally divided between the two hands.

In the *Pièces Fantaisistes*, Philipp sets himself down as a practitioner of conservative forms and harmonies which is proper in his case, as he is sixty-nine years old, and up in the traditions antedating the anarchistic period where any combination of tones is looked upon as "harmony." (Philipp was a pupil of Saint-Saëns and Heller.)

There are six *morceaux* in this collection, whose style fluctuates between that of Moszkowski and Rachmaninoff, and savors generally of the *salon* type. Valse nonchalante is a graceful trifle with gently melancholic lilt. Cornemuse has no especial distinction. The sharp rhythmic figure in *Scherzando* and its tempo, *animato con vigore*, make it an effective essay in virtuosity. The middle part is a dainty valsette episode. Toccata bears distant relationship in its passage work to Chopin. Carillon produces familiar bell effects in expected treatment. Fileuse is delicately spun, and while not as attractive as the famous similarly titled piece by Raff, has a particularly graceful lyric ending. (Heugel, Paris.)

Arabesques, six pieces for piano, by Alexandre Tansman.

A highly gifted young man, this Slav-Parisian. He conceals his true melodic talents under a veneer of ultra-modern harmonization super-spiced with the intricate rhythms of the moment. Tansman has been nipped too by the bite of American jazz and blues, and he uses those idioms with skill and high effect. Intermezzo (languorous), Mazurka (a delightful tidbit), Notturmo (not so good), Fanfare (a story in resonant chords), Berceuse (only a modernistic child could be rocked to sleep with this) and Danza (a study in cross-rhythms of geometrical design, and typically Tansmanian) comprise this group of worthwhile little conceits. (Editions Max Eschig, Paris.)

Deux Mazourkas, for piano, By B. B. Wojtowicz.

Of the Chopin school in character and design, but intertwined with purposefully acid harmonies. When played with canny fingers and keen sense for coloring, the two mazurkas could be made to sound important and brilliant. No plaything for mediocre keyboard dabblers. (Editions Max Eschig, Paris.)

Books

Reviewed by Irving Scherker

Mozart, by Emmanuel Buezod.

M. Buezod's appreciation of Mozart's life and music is keen, to say the least. While the author seems to agree with Rossini that "Beethoven is the greatest composer of the world, but Mozart is the only one," the conviction has not prejudiced his judgment or closed his eyes to the faults in either Mozart or his music.

The first part of the volume is biographical, the second takes up Mozart's compositions. M. Buezod has endeavored to give only such anecdotes and data as may be essential to a fuller understanding of the great composer's environment, his mode of living, the difficulties under which he worked, and finally, of his art. In the second section an explanation and appreciation of Mozart's operas, symphonies and instrumental music—M. Buezod justly deprecates the fact that musicians do not make known more of the instrumental works of Mozart. They have settled down to a routine few, the general public remaining ignorant of the majority of Mozart's significant productions in that field. In the closing pages of his book, M. Buezod has concentrated sixty illustrations, most of them unfamiliar, of Mozart, his family, his teachers, facsimiles of manuscripts and letters, views of Salzburg, the Court of Vienna, scenes from Mozart's operas, etc. In other words, it would be difficult to find another hundred and twenty-five pages that contain more significant and useful Mozartian material. (Les Editions Rieder, Paris.)

Cavalli et l'Opera Venitien au XVIIe Siècle, by Henry Prunieres.

This book has one hundred and twenty pages of text, twenty of unpublished musical themes and forty extraordinary heliogravures, most of them reproductions of Venetian stage settings. M. Prunieres not

only gives a wealth of information about Cavalli and his work in particular, but about the entire Venetian school of the time, in general. He has achieved an excellent reconstruction of an epoch, its thought and aestheticism with regard to matters operatic, at one and the same time a work of distinguished erudition and of sensitive admiration.

Francesco Cavalli, disciple and successor of Monteverdi, stands out as the foremost Italian operatic composer of the seventeenth century. He has been called the Incarnation of Venetian opera as it flourished after the decline of the Roman opera and before the advent of Neapolitan opera, roughly from 1640 to 1675. Cavalli's works were given throughout the length and breadth of Europe. His *Egisto* (presented in France in 1646) had been commanded by Mazarin, who, desirous of celebrating the marriage of the King, and the Treaty of the Pyrenées, with something grandiose, addressed himself to Cavalli as "the first man of his profession."

As already said, the author gives a great deal more than a mere life of Cavalli; there is a brilliant evocation of seventeenth century Venice, with a wealth of interesting data on the customs and habitudes of that sparkling time, learned chapters on opera librettos, costumes and scenery, and a number of musical texts from unknown operas, music that seems to have conserved all its beauty and freshness. M. Prunieres cannot be too highly praised for this valuable volume. It is the result of twenty years of research and study of a great master who has been unjustly and regrettably forgotten. (Les Editions Rieder, Paris.)

Reviewed by Frank Patterson

Essentials in the Teaching of Harmony, by Vincent Jones.

An excellent but depressing book. Depressing, because the need of it points so

clearly to the fact that persons of no musical instinct are studying harmony. Chapter IV emphasizes this. It deals with the Appreciative Phase, and would seem to imply that pupils—apparently adult pupils—think of harmony as harmony, not as music; also that they conceive the possibility of writing proper chord sequences without consideration either of tune, rhythm or context. Mr. Jones has therefore the prime idea of teaching teachers to teach students who, as aforesaid, are deficient in musical instinct.

Strangely enough, Mr. Jones seems to get ahead of himself in the presentation of his ideas. Throughout his work we feel that he is striving to speak in the simplest language, of the most elementary phases of harmonic structure. He suggests (it seems) harmonies that are out of place simply because chord complexities are to be avoided, yet he introduces considerations of the Greek modal system, modern chromatic progressions, Wagner's synchronization of music and action, modulation as pertaining to dramatic significance, and more of like nature.

One fails, too, to understand the use by Mr. Jones of difficult ancient folk tunes, tunes which present the gravest harmonic problems even to fully equipped and gifted composers, tunes rhythmically and harmonically foreign to modern thought and feeling. And this, for a class which has to have pointed out the octaves in Swanee River; that has to be told that the third of a chord in the bass sometimes sounds better than the root.

Yet Mr. Jones is obviously striving to bring some conception of music, as music, and not merely as a series of disjointed harmonies, to the teachers who are to teach, and the pupils who are to learn. It is an excellent and worthy endeavor, and Mr. Jones, with his long experience as a teacher, perhaps knows how best to approach his subject. One would think, however, that the use of simple, familiar, popular music, music that everybody knows except the tone-deaf, would serve the purpose better than the problematical and unfamiliar.

A possible explanation is exposed in the Foreword, where Mr. Jones informs the reader that this is not a text for harmony students but a manual for the Applied Harmony of Carolyn A. Alchin. It is for inexperienced teachers who have comparatively little musical background, to quote again from the author's Foreword.

To think of teachers with "comparatively little musical background" is dreadful; and that they must deal with these confusing details of music ancient and modern is almost equally so. The book opens the eyes of this reviewer to a world of musical activity of which he was blissfully ignorant. It appears that Mr. Jones is doing missionary and pioneer work which must be greatly needed and to which he is no doubt stimulated by a wealth of courage and conviction.

But is there no simpler way to attain his ends? (L. R. Jones, Publisher, Los Angeles).

Key to Musicianship, by Christine Trotin.

"Old-fashioned melodious music," says Mme. Trotin, "is not especially interesting to the mind of the modernists; modern music is not always agreeable to the ear of the partisans of the old school."

Therefore presumably she writes a book which shall give to the old-fashioned musi-

cian the power to enjoy with the mind, and to the modernist the power to enjoy with the ear. She deprecates our backward ways in America, and finds France far superior. "In France," she writes, "any child out of grammar school knows thoroughly all the elementary rules of music and sings at sight quite fluently. Such is not the case with the American student; he starts right away with the study of an instrument or the voice, then after a few years of slow and strenuous progress he finds himself all of a sudden at a standstill, the inner meaning of music seems to elude him..."

And so Mme. Trotin offers salvation to the unenlightened with her *Key to Musicianship*, in competition with Sigmund Spaeth with his *Keys to Happiness*. In 140 pages stuffed full of facts—or what Mme. Trotin believes to be facts—the student is given an insight into musical externals. Mme. Trotin's last declaration is the most controversial: "Among modernists there are two categories: those who still are somewhat conservative and whose works are very much to be admired and those who call themselves 'futurists' and whose efforts seem to produce only noise."

Not a book for the modernist, it seems, but for the beginner, excellent. (No publisher's name is given in this volume.)

Violin and Piano

Bohemian Serenade, by Ada W. Powers.

A simple, melodious piece of moderate difficulty, with the violin running up to the fourth position. Keys: A major and F sharp minor. No passages calling for velocity, and no double stops. The piano accompaniment, also, is of moderate difficulty, effectively made, and furnishing excellent support for the solo instrument. An excellent composition for either salon or teaching purposes. (Ed. Schuberth & Co., New York.)

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INGA HILL AND RAYMOND MIDDLETON,
two of the principals in the operas currently presented at the Juilliard Opera School, New York. Miss Hill alternates with Janice Kraushaar in the rôle of Dido in Purcell's *Dido and Aeneas*; Mr. Middleton sings Doctor Pandolfo in Pergolesi's *La Serva Padrona*. This double bill has been given February 18 and 19 and continues through tonight (February 20).



FRANK LA FORGE,
composer-pianist, recently appeared on the General Motors broadcast, *Parade of the States*, over WEA. Illinois, Mr. La Forge's native state, was featured, and he was represented on the program as both composer and accompanist when he played his song, *Hills*, for James Melton, tenor. (Apeda photo.)



MR. AND MRS. RICHARD HAGEMAN
photographed recently at Cannes, on their honeymoon. Mrs. Hageman was formerly Eleanore Rogers, soprano.



THE SKULL OF JOSEPH HAYDN
on the premises of the Society of the Friends of Music in Vienna. It is resting on a clavichord, owned by Joseph Haydn, which was built in London in 1775. His natal bicentenary occurs this year. (Wide World photo.)



GINA CIGNA,
as *Die Lorelei*, which she sang recently in Milan, Italy.



JAMES H. ROGERS,
composer, was honored on his seventy-fifth birthday (February 7) in Cleveland, when a program of his compositions was presented by Albert Riemenschneider, organist and director of the Baldwin Wallace College of Music; and Cassius C. Chapel, tenor.



FRANZ LEHAR
surrounded by the singers appearing in his musical comedy, *Schön ist die Welt*, which is now playing at the Theater an der Wien (Vienna), conducted by the composer. Scenes from the play have been included in a new Austrian propaganda film, sponsored by Maria Jeritz and her husband, Baron Popper, and financed by an American, Mr. Lawarre. From left to right: Adele Kern (of the Vienna State Opera), Franz Lehar, Irene Zilahy, Kalman Latabar, Otto Marau and Missi Guenther. (Wide World photo.)



MARVIN J. SINGER,
pianist and artist pupil of Isidore Philipp, who has been playing in Europe, will make his debut on March 7 at Carnegie Hall, New York. His program will include compositions by Beethoven, Bach, Scarlatti, Chopin, Mendelssohn and Liszt. Mr. Singer will make a second tour of Europe in the early fall and give recitals in Paris, Brussels, Antwerp and Vienna.



TEATRO DEGOLLADO
in Guadalajara, Mexico, where the Cherniavsky Trio gave a series of concerts this season, under the management of Mrs. Hallett Johnson. This opera house, which the state of Jalisco maintains, is a building occupying an entire block and has a seating capacity of 2,000.

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